

HOW TO STUDY SHAKESPEARE

THIRD SERIES

WILLIAM H. FLEMING
WITH INTRODUCTION BY W. J. ROLFE

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(SERIES III.)

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BY

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SERIES III.

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PREFACE

THIS volume, like the previous ones, contains studies of the Comedies, Histories, and Tragedies of the greatest dramatic genius, the most perfect constructive imagination, the race has produced. Who knows them not, to quote Sidney's quaint and felicitous words, "to be the flowers of poetry did never walk into Apollo's garden."

As I have said in the preface to a previous work, "*Shakespeare's Plots*," "the intellectual measure," wrote Ruskin, "of every man since born, in the domains of creative thought, may be assigned to him according to the degree in which he has been taught by Shakespeare." In harmony with this opinion is that of James Russell Lowell: "There is as much intellectual training to be got from the study of Shakespeare's works as from any, I had almost said of all, of the great writers of antiquity." These men were both critics and educators. With these sentiments all students and teachers of literature will, I think, agree. The consensus of opinion of the competent, therefore, is that the subject of which this book treats is of superlative importance.

In this volume I have pursued the same plan

of study as in Volumes I. and II. That plan of study has received the endorsement of many of the most scholarly and experienced educators; also of the journals devoted to pedagogy. In the appendix will be found their comments.

One feature of the book, which is unique and of great value, is the Pronunciation of Names of the characters in the plays.

All references to verses are to the Globe edition.

For further information regarding the scope of the book I refer the reader to the prefaces to Volumes I. and II.

WILLIAM H. FLEMING.

PRONUNCIATION
OF NAMES

o	as in obey, follow, eulogy, theory, propose.
ō	as in no, glory, note, blow, over, foal, pour.
e	as in not, odd, what, comma, forest, was.
ē	as in nor, abhor, ought, authority, walk, fall.
œ	as in actor, idiot, atom.
u	as in full, could, book, woman, put, bush.
ū	as in rule, rude, food, unto, wooing.
û	as in measure, injure, nature
ʊ	as in but, tub, under, nation, hurry, son.
ū	as in burn, cur, curl, hurt, work, wort.
ai	as in pine, eye, ply, height, ice, fire.
au	as in out, thou, owl, bound, town.
ei	as in oil, boy, avoid, joint, moist.
iū	as in few, adduce, duty, mute.
iu	as in duration, mulatto.
î	as in future, lecture, nature.
c = k	as in cat, epoch, sceptic, chasm, king, pique.
ch	as in church, chair, match, chip, much, charm.
cw = qu	as in queen, quite, quit, quality.
dh (th)	as in the, then, smooth, breathe.
f	as in fancy, sulfur, physic, laugh, rough.
g (hard)	as in go, gun, game, dog.
h	as in abright, loch (Scotch), ach (German).*
hw (wh)	as in why, when, where, while.
j	as in jaw, gem, pigeon, religion, soldier, edge.
ng	as in sing, long, tongue, flung.
n	as in ink, bank, junction, single.
ñ	as in bon (French).†
s	as in sin, cell, city, vice, cypress.
sh	as in she, chaise, machine, ocean, social, sure, notion.
th	as in thin, worth, breath, pith, think.
ti	as in dune (German).‡
z	as in zone, is, lives, music, wise.
zh	as in azure, treasure, ambrosia, cohesion.

* H — aha ; † ñ — silent ; ‡ ti — music—these English substitutes are only approximately correct.

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MUCH ADO ABOUT
NOTHING

MUCH ADO ABOUT NOTHING

I. The Source of the Plot.

The comic in this play is wholly original with Shakespeare. Beatrice, Benedick, Dogberry, Verges are his own creation.

The tragic is probably based on two stories. One is contained in Ariosto's *Orlando Furioso*, Canto V., and is entitled *The Story of Ariodanto and Genevra*. The other is *The Story of Timbreo di Cordona*. It is one of the novels of Bandello.

The former can be found in Hazlitt's "Shakespeare's Library," Part I., Vol. III., pp. 83-103. The latter is in the same volume, pp. 104-136. As it is not translated, but is in the original Italian, I quote Staunton's summary of it:

"Don Piero of Arragon returns from a victorious campaign, and with the gallant cavalier Timbreo di Cardona, is at Messina. Timbreo falls in love with Fenicia, the daughter of Lionato di Lionati, a gentleman of Messina, and, like Claudio in the play, courts her by proxy. He is successful in his suit, and the lovers are betrothed; but

the course of true love is impeded by one Girondo, a disappointed admirer of the lady, who determines to prevent the marriage. In pursuance of this object, he insinuates to Timbreo that Fenicia is false, and offers to show him a stranger scaling her chamber window. The unhappy lover consents to watch; and at the appointed hour Girondo and a servant in the plot pass him disguised, and the latter is seen to ascend a ladder and enter the house of Lionato. In an agony of rage and jealousy, Timbreo in the morning accuses the lady of disloyalty, and rejects the alliance. Fenicia falls into a swoon; a dangerous illness supervenes; and the father, to stifle all rumours hurtful to her fame, removes her to a retired house of his brother, proclaims her death, and solemnly performs her funeral obsequies. Girondo is now struck with remorse at having 'slandered to death' a creature so innocent and beautiful. He confesses his treachery to Timbreo, and both determine to restore the reputation of the lost one, and undergo any penance her family may impose. Lionato is merciful, and requires only from Timbreo that he shall wed a lady whom he recommends, and whose face shall be concealed till the marriage ceremony is over. The *dénouement* is obvious. Timbreo espouses the mysterious fair one, and finds in her his injured, loving, and beloved Fenicia."

Shakespeare's play differs from the story in his portrayal of Don John. Girondo, the prototype of Don John, was a rejected lover. The cause of his villainy was a desire for revenge. Don John had no such motive. He was by nature malignant. Envy of Claudio, for whom his brother had formed a strong friendship, was the cause of his attempt to ruin both Hero and Claudio.

II. Explanatory Notes.

ACT I.

SCENE I.

Sort. Rank. Cf. line 32.

Badge. Sign, mark.

What is he. Who is he. Cf. II. I. 137; also Abbott, Grammar, § 254.

Pleasant. Merry, facetious.

Set up his bills. Posted a challenge.

Flight. "A kind of light and well-feathered arrow." Schmidt. Beatrice meant that Benedick claimed to be able to shoot Cupid with a flight.

Bird-bolt. "A short arrow with a broad flat end, used to kill birds without piercing." Schmidt. Benedick was boasting of his ability to fascinate women. The fool ridicules this by challenging him "to shoot at crows with the cross-bow and bird-bolt." Cf. *As You Like It*, V. 4. 67; *Twelfth Night*, I. 5. 100.

Tax. Inveigh against.

Meet with you. Even with you.

Trencher-man. A feeder. *Trencher* means plate.

Stuffed. "Fully endowed. Beatrice used the word contemptuously = stuffed out, padded." Rolfe.

Well, we are all mortal. One of the current phrases of that time.

Five wits. They were "common wit, imagination, fantasy, estimation, memory." Schmidt.

Bear it for a difference. Preserve it for a proof of the difference between himself and his horse.

Sworn brother. Intimate friend.

Faith. Loyalty.

Block. Then, as now, the wooden form on which hats were shaped.

Not in your books. Not in your good graces.

Squarer. Quarreler.

A thousand pound. Shakespeare uses *pound* and *pounds* for the plural. Cf. *Winter's Tale*, IV. 3. 40; *Measure for Measure*, II. 1. 204.

Charge. Burden.

Father's herself. Resembles her father.

Dear. True, real.

Predestinate. Cf. Abbott, Grammar, § 342.

Fade. A worthless horse. Used by Beatrice to express contempt.

Please it, seq. If it please, seq. Cf. Abbott, Grammar, § 349.

Tyrant. Severe judge of *their sex*.

Flouting Jack. Cf. *Tempest*, IV. 1. 198, seq.

Cupid is a good hare-finder, seq. "Do you

scoff and mock in telling us that Cupid, who is blind, is a good hare-finder, which requires a quick eye-sight; and that Vulcan, a blacksmith, is a rare carpenter?" Tollet.

To go in the song. To join you in singing her praises.

Wear his cap with suspicion. "On account of the horns hidden under it." Schmidt.

Sigh away Sundays. "A proverbial expression to signify that a man has no rest at all." Warburton.

With who. Cf. Abbott, Grammar, § 274.

If this were so, seq. If this were true, then let it be uttered.

Like the old tale, seq. Vide Rolfe's edition of this play, pp. 122, 123.

To fetch me in. To dupe me; to induce me to confess.

But in the force of his will. Not reasonably, but obstinately.

A recheat. "A hunting term for a certain set of notes, sounded on the horn to call the dogs off." Schmidt.

Winded. Blown. *To wind* was to blow.

Baldrick. Belt.

The fine. The end, the conclusion.

A ballad-maker's pen. A phrase used to express contempt.

Argument. Theme, subject, in this case for ridicule. Cf. *Mid. Night's Dream*, III. 2. 242; *I. Henry IV.*, II. 2. 100.

Adam. Reference is to Adam Bell, an outlaw who was a famous archer.

In time the savage, seq. A quotation from *The Spanish Tragedy*.

Horn-mad. "Mad like a wicked bull; mostly used with an allusion to cuckoldom." Schmidt.

Venice. At that time the scene of gayety and pleasure.

Temporize. Come to terms.

Tuition. Protection, guardianship.

Flout old ends. Mock the ends of old letters, as Claudio and Don Pedro had just done.

Affect. Love.

Break with her, seq. Confer with her, seq. Cf. line 328.

The fairest grant, seq. This is explained by the succeeding line, *what will serve is fit*.

'*Tis once*. Equivalent to our expression, in a word, *thou lovest*.

SCENE 2.

News. Shakespeare uses this word as both singular and plural. Cf. II. 1. 180; V. 2. 102

Pleached. Interwoven, intertwined. Cf. III. 1. 7.

Cousins. "*Cousins* were anciently enrolled among the dependants, if not domestics, of great families, such as that of Leonato." Steevens.

SCENE 3.

The good-year. "Supposed to be corrupted from *goujère*. . . . Used as a slight curse." Schmidt. Cf. *Merry Wives*, &c., I. 4. 129, *the good-jer!*

Born under Saturn. Having a gloomy, morose, saturnine disposition.

Mortifying. Fatal. Killing.

I cannot hide, seq. "This is one of our author's natural touches. An envious and unsocial mind, too proud to give pleasure and too sullen to receive it, always endeavours to hide its malignity from the world and from itself under the plainness of simple honesty or the dignity of haughty independence." Johnson.

Claw. Used here figuratively, meaning to smooth, to humor. Cf. *II. Henry IV.*, II 4. 282.

Controlment. Constraint, compulsion.

Canker. The dog rose. Cf. *I. Henry IV.*, I. 3. 176.

Blood. Disposition.

What is he for a fool, seq.? What kind of a fool is he, seq.?

March-chick. "A chicken hatched in March; used to denote precociousness." Schmidt.

Entertained for. Employed as.

Smoking a musty room. The habits of that day were very uncleanly. The living rooms were frequently filthy. It was customary to smoke them for the purpose of cleansing them.

I whipt me. Moved quickly. On the use of the ethical dative, Cf. Abbott, Grammar, § 220.

ACT II.

SCENE I.

Tartly. Sourly. Cf. *I. Henry IV.*, III. 3. 57, 58; *Coriolanus*, V. 4. 18.

Shrewd. Mischievous, shrewish.

In the woollen. In the blankets, without sheets.

Lead his apes, seq. That is, be an old maid. Cf. *Taming of the Shrew*, II. 1. 34.

To be overmastered with. To be mastered by.

Cinque-pace. "A dance the steps of which were regulated by the number five." Nares.

Favour. Features, appearance. Cf. III. 3. 17.

Philemon's roof. Reference is to the story of Philemon and Baucis.

Answer, clerk. This command is evoked by Balthazar's *Amen*. The *clerk* in the English Church responded *Amen*. Cf. *Richard II.*, IV 1. 172, 173.

Do him so ill. Represent him so badly.

Dry hand. Vide Vol. I., pp. 59, 60.

Up and down. Exactly. Cf. *Two Gentlemen of Verona*, II. 3. 32.

Nor will you not, seq. Cf. Abbott, Grammar, § 406.

What's he. Cf. note under I. 1.

Only his gift. His only gift.

Impossible slanders. Baseless slanders

In the fleet, seq. "In the company. The figure is carried out in *boarded*=to accosted." Rolfe.

Faith melteth into blood. Loyalty is overcome by passion.

Willow. The emblem of unhappy love.

County. Count. Cf. line 370.

An usurer's chain. It was the custom in London at that time for wealthy men to wear chains about the neck.

Puts the world, seq. That forms this opinion and then expresses it.

A lodge in a warren. A lonely hut in a piece of ground devoted to the raising of rabbits.

Quarrel to you. Cf. *Twelfth Night*, III. 4. 248; *Coriolanus*, IV. 5. 133.

Terminations. Words. Terms.

Ate. Vide Vol. I, p. 117.

Toothpicker. A toothpick. The use of tooth-picks was introduced into England from abroad by travelers.

Prester John's, seq. A mythical King of India.

Cham's, seq. The Khan of Tartary.

Pigmies. They were supposed to live in India.

Civil as an orange. A quibble on *civil* and Seville.

Cue. Vide Vol. I, pp. 9, 272.

Let him not speak neither. Cf. Abbott, Grammar, § 406.

Goes every one to the world. A current phrase meaning to marry.

Matter. Sense.

Time goes on crutches, seq. Cf. *As You Like It*, III. 2. 265-268.

Queasy. Squeamish, fastidious.

Drift. Intention, scheme.

SCENE 2.

Medicinable. Having the power to heal. Cf. Abbott, Grammar, § 3.

Appoint her. Make an appointment, an agreement with her.

To temper. To compound, to mix.

Stale. Harlot.

Misuse. Deceive.

Intend. Pretend.

In the working this. Cf. Abbott, Grammar, § 373.

SCENE 3.

Orchard. Vide Vol. I., p. 109.

Argument. The theme, the subject.

Orthography. Orthographer. The abstract is used for the concrete.

May. Can. Cf. Abbott, Grammar, § 309.

Cheapen. Barter for her, offer to buy.

Noble . . . angel. *Noble* was a gold coin worth 6 shil., 8 d.; *Angel*, ditto, worth 10 shil. Vide Vol. I., p. 166.

Hair, seq. Not dyed, but the natural color.

Kid-fox. A young fox.

Note. Observe.

Hale. To draw, to pull. Cf. *Twelfth Night*, II. 3. 60.

Shift. Expedient, resource.

Bode no mischief. "The howling of a dog was deemed an ill omen." Rolfe.

Stalk on. Reference is to the practice of a sportsman in concealing himself behind a stalking-horse.

Nor I neither. Cf. Abbott, Grammar, § 406.

Enraged. Intense.

Infinite. Utmost bounds.

White-bearded fellow. Leonato.

A thousand half pence. The half pence was a very small coin.

Ecstasy. Madness. Cf. *Hamlet*, II. 1. 102.

Alms. A good deed.

Wisdom and blood. Wisdom and feeling, passion. *Vide note under II. 1.*

Dotage. Excessive fondness.

Doffed. Put aside.

Contemptible. Scornful, disdainful.

A good outward happiness. "A happy exterior, a prepossessing appearance." Schmidt.

Counsel. Reflection.

And no such matter. When that opinion is mistaken.

A dumb-show. A pantomime, e. g. *Hamlet*, III. 2. 145, seq.

Was sadly borne. Was serious.

Reprove. Disprove.

A Few. A term of contempt. Cf. *Merchant of Venice*, II. 2. 119, 120; *I. Henry IV.*, II. 4. 198.

ACT III.

SCENE I.

Thee. Used for thou. Cf. Abbott, Grammar, § 212.

Proposing. Conversing.

Whisper my ear. The preposition is omitted. Cf. Abbott, Grammar, § 200.

Pleached. *Vide note under I. 2.*

To listen our purpose. Preposition omitted. Cf. Abbott, Grammar, § 199.

Propose. Conversation.

Trace. To walk over.

Lapwing. Vide Vol. II, pp. 41-42.

Coverture. Cover, shelter.

Haggards. Wild hawks. Cf. *Twelfth Night*,

III. 1. 71.

Misprising. Undervaluing, despising.

Nor take no shape. Cf. Abbott, Grammar, § 406.

Spell him backward. Misunderstand him, misjudge him.

Simpleness. Guilelessness.

From all fashions. Contrary to current fashions.

Press me to death. Cf. *Measure for Measure*, V. 1. 528; *Richard II.*, III. 4. 72.

Argument. "Manner of reasoning or discoursing." Schmidt.

Every day, to-morrow. Any day, to-morrow, or any succeeding day.

Haps. Fortune.

Reportingly. On hearsay.

SCENE 2.

Consummate. Cf. Abbott, Grammar, § 342.

Bring you. Conduct you, accompany you.

A worm. The cause of toothache was supposed to be a worm at the root of the tooth.

Fancy. Love.

Slops. Large loose trousers.

A lute-string. "Love-songs were then generally sung to the music of the lute." Rolfe.

Buried. Cf. *Winter's Tale*, IV. 4. 129-132.

Hobby-horses. This term is used to express contempt.

Good-den. Good evening. Cf. V. 1. 46.

Discover it. Make it known.

Aim better, seq. "Form a better opinion of me." Rolfe.

Circumstances shortened. Equivalent to our phrase, to make a long story short.

Warrant. Proof.

Bear it coldly. Endure it placidly, tranquilly.

Untowardly. Unsuitably, unfavorably.

SCENE 3.

Dogberry, Verges. "Dogberry gets his name from a shrub growing in the hedges throughout England, and *Verges* is the provincial pronunciation of *verjuice*." Steevens.

Bills. "A kind of pike or halbert, formerly carried by the English infantry, and afterward the usual weapon of watchmen." Nares.

Statues. Dogberry's blunder for statutes.

Coil. Turmoil, bustle. Cf. V. 2. 98.

Mass. By the *mass*; a form of asseveration.

Scab. "There is a play on the word, which sometimes meant a contemptible fellow." Rolfe. Cf. *Troilus and Cressida*, II. 1. 27-29; *Coriolanus*, I. 1. 168, 169.

Pent-house. A shed, projecting from the main part of a house, covering the entrance.

Unconfirmed. Inexperienced, raw.

This seven year. "A common phrase for a long time." Rolfe.

The shaven Hercules. "Probably the hero

shaved to look like a woman while in the service of Omphale, his Lydian mistress." Steevens.

Possessed. Controlled.

We are like to prove, seq. "Here is a cluster of conceits. *Commodity* was formerly, as now, the usual term for an article of merchandise. To *take up*, besides its common meaning (to apprehend), was the phrase for obtaining goods on credit. . . . *Bill* was the term used both for a *single bond* and a *halberd*." Malone.

In question. Subject to a judicial trial.

SCENE 4.

Rabato. Ruff, collar.

Tire. Head-dress.

Night-gown. A loose gown used for undress.

Light. Frivolous, wanton. Note Shakespeare's play on the word.

Light o' love. A popular dance tune. Cf. *Two Gentlemen of Verona*, I. 2. 83.

Barns. Bairns, children.

Be not turned Turk. Become bad.

Stuffed. Unable to smell on account of a cold.

Professed apprehension. Professed to be very keen, witty.

Carduus Benedictus. The herb blessed thistle or holy thistle. It was used as a medicament.

List. Desire.

Look with your eyes, seq. Desire a husband as do other women.

SCENE 5.

Honest as the skin between his brows. A proverbial expression.

Palabras. Corruption of Spanish *pocas palabras*, few words. Cf. *Taming of the Shrew*, *Induction*, I. 5.

A world to see. "A treat to see." Schmidt.
"Wonderful to see." Steevens.

God's a good man. A proverbial expression.

Suffigance. Sufficient.

Non-come. "To a *non compos mentis*, put them out of their wits; or, perhaps, he confounds the term with *non plus*." Malone.

ACT IV.

SCENE I.

If either of you know, seq. This form of the marriage ceremony which was common in Shakespeare's day is still used.

Learn. Vide Vol. I., p. 382.

Approved. Proven.

In your own proof. In your own trial, test of her.

Defeat. Conquest.

Kindly. Natural. Vide Vol. I., pp. 213, 214.

Liberal. Licentious, wanton.

Conjecture. Suspicion.

Story . . printed in her blood. Revealed by her blushes.

Rearward of reproaches. "Would come after them to finish what they had only done by halves." Schmidt.

Attired. Dressed. Used figuratively.

Foulness, wash'd, seq. Ellipsis of *he*. Cf. Abbott, *Grammar*, § 399.

She not denies. Cf. Abbott, Grammar, § 305.

Misprision. Mistake.

The very bent of honour. "The utmost degree of honour." Johnson.

Frame. Devising, scheming. Cf. V. i. 71.

To quit me. To be even with.

Thoroughly. Thoroughly.

Mourning ostentation. Show of grief for her as dead.

Remorse. Pity.

Rack. To strain, to stretch.

Idea. Image. Cf. *Richard III.*, III. 7. 13.

Study of imagination. "Imaginative study, imaginative reflections." Rolfe.

Liver. Vide Vol. I., p. 70.

Than I can lay it down. Than I can forecast it.

Levell'd. Aimed, intended. To paraphrase the remark; if this supposition prove to be mistaken, seq.

Inwardness. Intimacy.

Even. Level, plain, smooth.

A proper saying. Used ironically.

Dear. "Bearing a high price." Schmidt. Cf. III. 3. 118.

SCENE 2.

In gowns. Constables wore gowns in England at that time.

Exhibition to examine. "Examination to exhibit." Steevens.

Defend. Forbid.

I will go about with him. I will be equal to him.

They are both in a tale. They tell the same story. They are in collusion.

Eftest. Most convenient; quickest.

By the mass. An oath.

Piece of flesh. Cf. *Twelfth Night*, I. 5. 30.

ACT V.

SCENE I.

Nor let no. Cf. Abbott, Grammar, § 406.

Strain. Impulse, feeling.

Bid sorrow wag; seq. Meaning uncertain. The following emendations for *wag* have been suggested: *wage*, *waive*. Schmidt explains the phrase, "if sorrow, a merry droll, will cry hem," etc.

Candle-wasters. Those who sit up all night and waste candles. Some editors think it refers to revelers, some to students who "drown grief with the wise saws of pedants and book-worms."

Passion. Feeling. Cf. *Tempest*, I. 2. 392.

Preceptial medicine. "The medicine of precepts, of instructions." Schmidt.

Advertisement. Advice.

Push. Used as "an interjection, pshaw, pish." Schmidt.

Sufferance. Suffering.

Good-den. Cf. note under III. 2.

All is one. It is all the same; it is all right. It is an interjectional phrase.

Beshrew. A mild imprecation.

To thy head. Equivalent to I tell thee to thy face.

Trial of a man. Challenge to combat, to a duel.

Framed. Cf. note under IV. 1.

Lustihood. Strength.

Daff me. Ignore me; put me aside.

Win me and wear me. Let the one who wins enjoy the victory. It is a proverbial phrase.

Foining. To *foin* was to make a thrust in fencing.

Anticly. Fantastically.

High-proof melancholy. We are depressed to a great degree.

As we do the minstrels. "An allusion perhaps to the itinerant sword-dancers." Douce

I shall meet your wit in the career. Career means "the ground on which a race is run." The metaphor is from the tilting-field. Claudio's reply explains it.

To turn his girdle. "Large belts were worn with the buckle before, but for wrestling the buckle was turned behind, to give the adversary a fairer grasp at the girdle. To turn the buckle behind, therefore, was a challenge." Holt White.

Do me right. Give me satisfaction.

A woodcock. The *woodcock* was the emblem of stupidity. Claudio intimates that Benedick is a fool.

A wise gentleman. Beatrice doubtless spoke this ironically.

Trans-shape. Distort, caricature.

Savage bull's horns. Cf. note under I. 1.

Goes in his doublet and hose, seq. Benedick was in most profound earnest. He used no superfluous words, indulged in no idle jesting, as a man who is going to fight takes off his cloak and goes in his doublet and hose.

One meaning well suited. *Suited* is used in the sense of dressed. There is one meaning dressed in many forms.

Who. Whom. Cf. Abbott, Grammar, § 274.

Semblance that. Preposition *in* omitted. Cf. Abbott, Grammar, § 394.

Possess. Inform.

Invention. Imagination.

Epitaph. "It was the custom of the time to affix memorial verses to the *herse* or canopy of black cloth erected temporarily over the tomb." Rolfe.

Pack'd. Was in collusion; was confederated.

Borrows money in God's name. Begs money.

God save the foundation! "The customary phrase employed by those who received alms at the gates of religious houses." Steevens.

SCENE 2.

Shall I always keep below stairs. Shall I always be a servant, never a wife.

I give thee the bucklers. I yield thee the victory.

Pikes. "The circular *bucklers* of the sixteenth century, now called more commonly targets, had frequently a central spike, or pike, usually affixed by a screw. It was probably found convenient to detach this spike occasionally;

for instance, in cleaning the buckler, etc. *Vice* is the French *vis*, a screw." Thoms.

Carpet-mongers. A fop; a lady's man.

Festival-terms. Words adapted to a festival but not to everyday matters.

Rheum. Tears.

Don Worm. "Conscience was formerly represented under the symbol of a worm. Cf. *Richard III.*, I. 3. 222." Rolfe.

Old coil. Great excitement, disturbance. Cf. note under III. 3.

SCENE 3.

Guerdon. Reward.

Music. A band of musicians. Cf. *Merchant of Venice*, V. 1. 98; *Love's Labour's Lost*, V. 2. 211.

Virgin Knight. The term *Knight* was "even applied to females as belonging to Dian's order of chastity." Schmidt.

Wolves. They are associated with the night. Cf. *Mid. Night's Dream*, V. 1. 379; *Macbeth*, II. 1. 53.

SCENE 4.

Question. Investigation.

Sort. Come to such an issue.

Confirm'd countenance. "Steady face." Rolfe.

Beaten with brains. Ridiculed.

Double-dealer. "One notoriously unfaithful in love or wedlock." Staunton.

Staff . . tipped with horn. Staves tipped with horn were carried by old people.

Brave. Becoming, suitable.

III. Table of Acts and Scenes in which each character appears. Also number of lines spoken by each character. Also grouping of minor characters, to be read in a reading club by one person.

No. of
Lines.

474	Benedick, <i>I</i> , 1; <i>II</i> , 1, 3; <i>III</i> , 2; <i>IV</i> , 1; <i>V</i> , 1, 2, 4.
357	Leonato, <i>I</i> , 1, 2; <i>II</i> , 1, 3; <i>III</i> , 2, 5; <i>IV</i> , 1; <i>V</i> , 1, 4.
356	Don Pedro, <i>I</i> , 1; <i>II</i> , 1, 3; <i>III</i> , 2; <i>IV</i> , 1; <i>V</i> , 1, 3, 4.
293	Claudio, <i>I</i> , 1; <i>II</i> , 1, 3; <i>III</i> , 2; <i>IV</i> , 1; <i>V</i> , 1, 3, 4.
198	Dogberry, <i>III</i> , 3, 5; <i>IV</i> , 2; <i>V</i> , 1.
140	Borachio, <i>I</i> , 3; <i>II</i> , 1, 2; <i>III</i> , 3; <i>IV</i> , 2; <i>V</i> , 1.
125	Don John, <i>I</i> , 1, 3; <i>II</i> , 1, 2; <i>III</i> , 2; <i>IV</i> , 1.
84	Friar, <i>IV</i> , 1; <i>V</i> , 4.
57	Antonio, <i>I</i> , 2; <i>II</i> , 1; <i>V</i> , 1, 4.
41	Conrade, <i>I</i> , 3; <i>III</i> , 3; <i>IV</i> , 2.
34	Messenger, <i>I</i> , 1; <i>III</i> , 5; <i>V</i> , 4.
32	Balthasar, <i>II</i> , 1, 3.
32	1st Watch, <i>III</i> , 3; <i>IV</i> , 2.
30	Verges, <i>III</i> , 3, 5; <i>IV</i> , 2; <i>V</i> , 1.
17	Sexton, <i>IV</i> , 2.
11	2nd Watch, <i>III</i> , 3; <i>IV</i> , 2.
11	Lord, <i>V</i> , 3.
2	Boy, <i>II</i> , 3.
309	Beatrice, <i>I</i> , 1; <i>II</i> , 1, 3; <i>III</i> , 1, 4; <i>IV</i> , 1; <i>V</i> , 2, 4.
135	Hero, <i>I</i> , 1; <i>II</i> , 1; <i>III</i> , 1, 4; <i>IV</i> , 1; <i>V</i> , 4.
75	Margaret, <i>II</i> , 1; <i>III</i> , 1, 4; <i>V</i> , 2.
51	Ursula, <i>II</i> , 1; <i>III</i> , 1, 4; <i>V</i> , 2.
	Balthasar. }
	Dogberry. }
	1st Watch. }
	Friar. }
	Sexton. }
	Lord. }
	Boy. }
	Claudio. }
	2nd Watch. }

IV. Questions.

ACT I.

1. What is the significance of the title of this play?

Ans. The cause of all the tragic in it was a deception, a mistake, an unreality. The belief of the Prince and Claudio that Hero was *disloyal* had no foundation in fact. The play

therefore portrays a *much ado* which was caused by *nothing*.

2. From what two stories did Shakespeare probably derive hints for the tragic in this play?

3. In what important particular does Shakespeare's play differ from these stories?

4. Is the comic in this play wholly original with Shakespeare?

5. What comic characters in this play are his own creation?

6. What character mentioned in the stage directions of the Folio and Quarto editions takes no part in the action?

Ans. Innogen, wife of Leonato.

7. What is the explanation of this?

Ans. Shakespeare probably intended to make her act a part, but afterward reversed this decision. By mistake he left her name in the stage directions, prefixed to Acts I. and II.

8. Where is the scene of this play?

9. What information as to his own movements and those of Leonato does Don Pedro convey to Leonato in a letter?

10. What supplementary information relating to a battle and to Claudio does a Messenger give?

11. What was the effect on his uncle of the news relating to Claudio?

12. What inquiries about Benedick does Beatrice make of the Messenger?

13. What is the dramatic significance of this?

Ans. By means of these inquiries Shake-

speare at the very beginning of the drama reveals Beatrice's interest in Benedick:

14. What is her description of Benedick?

15. What is the Messenger's description?

16. What does Leonato say of the feeling existing between Beatrice and Benedick?

17. What does Beatrice say of Benedick's inconstancy?

18. Who had become Benedick's most intimate friend?

19. When does Beatrice expect to *run mad*?

20. Who now enter?

21. What greetings do Don Pedro and Leonato exchange with each other?

22. What is the dramatic significance of the references to *trouble*?

Ans. They foreshadow the *trouble* that is to come to Leonato's *house*.

23. What inquiry about Hero does Don Pedro make?

24. What question does Benedick ask?

25. What comment on Leonato's answer does Benedick make?

26. What conversation now takes place between Beatrice and Benedick?

27. What does Don Pedro say about Leonato's invitation?

28. What information as to the relations existing between Don John and his brother does Leonato incidentally give?

29. What is the dramatic purpose of this?

Ans. I. To give knowledge of the quarrel which had previously separated them. II. To

foreshadow what Don John and Conrade say on that subject in Sc. 3, following.

30. What description of himself does Don John give?

31. After all except Claudio and Benedick have made their exit, what confession as to his feelings toward Hero does Claudio make?

32. What opinion of Hero does Benedick express?

33. What intimation of his admiration for Beatrice does Benedick give?

34. What does Benedick say about bachelors?

35. What is the meaning of *Cupid is a good hare-finder* and *Vulcan a rare carpenter*? *Sigh away Sundays*?

36. Who now joins Claudio and Benedick?

37. What information about Claudio does Benedick give to Don Pedro?

38. What opinions about Hero do Don Pedro, Claudio, Benedick express?

39. What does Benedick say of women and of his refusal ever to fall in love?

40. What comments on Benedick's fall *from this faith* do Don Pedro and Claudio make?

41. What penalties does Benedick invoke may fall on him if he ever does?

42. Of what is this a fine example?

Ans. Of Dramatic Irony. Benedick unwittingly is pronouncing a sentence on himself.

Other examples of Dramatic Irony are the words of Anne, *Richard III.*, IV. i. 75, seq.; those of Buckingham, *ibid*, V. i. 10, seq.; those of Bassanio, *Merchant of Venice*, IV. i. 273-294.

43. On what mission does Don Pedro send Benedick?

44. After Benedick's departure, what confession of his love for Hero, its inception, its intensity, does Claudio make to Don Pedro?

45. What assistance does Don Pedro offer to Claudio in his attempt to win Hero?

46. What similar offer does this recall?

Ans. That of Antonio to Bassanio. Cf. *Merchant of Venice*, I. i. 119-185.

47. What *strange news* does Antonio bring to Leonato?

48. What does Leonato say?

49. What mistake did Antonio's *man* make?

50. What relationships were included in *cousins* in Shakespeare's day?

51. What description of himself, his nature, feelings, desires, purposes, does Don John give in a conversation with Conrade?

52. What advice does Conrade give him?

53. What news does Borachio bring to Don John and Conrade?

54. With what question does Don John respond to Borachio?

55. What revelation of his character does Don John make by asking this question?

56. What is the dramatic significance of this question?

Ans. It reveals the source of the tragic in this play.

57. What is the source of tragedy in a drama?

Ans. It is the conflict between duty and inclination; or between two duties. It is the

collision between the wilfulness of the personality and the calm, on-rushing sweep of the great moral laws.

58. Who in this play is the cause of the tragic?

Ans. Don John.

59. What comments on Hero does Don John make?

60. What does Don John say of his feeling toward Claudio, and of his desire to injure him?

61. In what words does he express his envy and malice?

Ans. *Their cheer is the greater*, seq.

62. What has Shakespeare accomplished in Act I.?

Ans. I. All necessary information as to events which have caused the action of the drama; *e. g.*, the affection of Claudio for Hero; the fascination of Benedick and Beatrice for each other; the malignancy of Don John, has been given. II. All the characters in the Main and in the principal Sub-Action, excepting Friar Francis, have been introduced, and their salient traits revealed. III. The Main and principal Sub-Action; *viz.*, the love affairs of Beatrice and Benedick, and of Hero and Claudio, have been clearly foreshadowed. IV. The villainous purpose of Don John to injure Claudio, which is the cause of the tragic in the drama, has been revealed.

ACT II.

63. Where does the action of this drama begin?

Ans. At a masked ball in Leonato's house.

64. In what respect does the construction of *Romeo and Juliet* resemble that of this play?

Ans. The action of that play began at a masked ball in the house of Capulet.

65. What description of Don John do Beatrice and Hero give?

66. What description of a Shakespeare hero does Beatrice's description of Don John recall?

Ans. That of Coriolanus by Menenius. *The tartness of his face sours ripe grapes. Coriolanus, V. 4. 18.*

67. What does Beatrice say of a man compounded of Don John and Benedick?

68. What description of a woman compounded of Hero and Beatrice had Benedick given to Claudio?

Ans. Cf. I. 1. 163-196.

69. Of what element in a drama are these two descriptions an example?

Ans. Of Complement and Balance. Cf. "Genesis of Art Forms," Raymond, pp. 63-68; 82-96.

70. Upon what subject does Leonato now converse with Beatrice?

71. What does Beatrice say about getting a husband?

72. What does Antonio say to Hero on this subject?

73. What does her father?

74. What does Beatrice?

75. What comments thereon does Leonato make?

76. Who now enter *masked*?

77. What guests join each other?

Ans. Don Pedro and Hero; Balthasar and Margaret; Antonio and Ursula; Beatrice and Benedick.

78. Upon what subject does each of the couples converse?

79. After these couples make their exits what guests are left?

80. What does Don John say of his brother's feelings toward Hero?

81. Why does Don John purposely mistake Claudio for Benedick?

Ans. In order to *cross him*, by informing him, while pretending to believe he is Benedick, of the Prince's purpose to marry Hero. Cf. I. 3. 67-76.

82. Does Borachio confirm Don John's statements?

83. Is the effect of Don John's words on Claudio exactly what he had intended; viz., the belief *that the prince woos for himself*?

84. Who now enters?

85. Does Benedick also inform Claudio *that the prince hath got your Hero*?

86. What effect does this statement have on Claudio?

87. What does Benedick, in a soliloquy, say of Beatrice's words spoken to him at the masked ball?

88. Who now enters?

89. What description of Claudio's condition does Benedick give Don Pedro?

90. Has Don Pedro been true to his promise to win Hero for Claudio?

91. What does Don Pedro say to Benedick about *The Lady Beatrice*?

92. What description does Benedick give to Don Pedro of Beatrice's treatment of himself, and of his feelings toward her?

93. Who now enter?

94. What request does Benedict now make of the Prince?

95. In what two words does Benedick characterize Beatrice?

96. After Benedick's exit what does the Prince say to Beatrice about him?

97. What response does she make?

98. On what mission had Beatrice been sent by Don Pedro?

99. Had she accomplished it successfully?

100. What is Claudio's condition as described by himself, by Don Pedro, by Beatrice?

101. In what few words does Don Pedro describe to Claudio the result of his mission to Hero?

102. Does Leonato endorse Don Pedro's statement?

103. What response does Claudio make?

104. Does Hero's engagement awaken in Beatrice a longing *for a husband*?

105. What offer does Don Pedro make to her?

106. What response thereto does Beatrice make?

107. When Beatrice says: *I was born to speak all mirth and no matter*, was she jesting or in earnest?

Ans. The former. While she was merry and

indulged freely in raillery, she was also, when circumstances demanded it, grave, and could speak words of the utmost seriousness, of momentous import, *e. g.*, *Kill Claudio*, IV. 1. 291.

108. After Beatrice's exit what do Don Pedro and Leonato say of her?

109. What opinion of her, which foreshadowed her fate, does Don Pedro express?

Ans. She were an excellent wife for Benedick.

110. What do Claudio and Leonato say about the date of the former's marriage?

111. Having won Hero for Claudio, what *one of Hercules' labours* does Don Pedro now undertake?

112. What opinion as to his success does he express?

113. Whose assistance does he ask?

114. How do they respond?

115. What description of Benedick does the Prince give?

116. What about his plans to bring him *and the Lady Beatrice into a mountain of affection the one with the other*?

117. What is the dramatic purport of this?

Ans. To foreshadow the marriage of Beatrice and Benedick.

118. What fact does Don John announce at the beginning of Sc. 2?

119. What assertion relating thereto does Borachio make?

120. What expression of his feelings toward Claudio and his desire to *thwart* Claudio's *affection* does Don John express?

121. What are the particulars of Borachio's plot to *misuse the prince, to vex Claudio, to undo Hero, and kill Leonato* ?

122. What reward does Don John promise Borachio if the plot is brought to a successful issue?

123. Where is Sc. 3 enacted?

124. What is the meaning of *orchard* in Elizabethan English?

125. What comments does Benedick, in a soliloquy, make on Claudio's love affair, and on the change it has wrought in him?

126. What on a similar change that may take place in himself?

127. Of what is Shakespeare's work at the beginning of Sc. 3 of this Act a manifestation?

Ans. Of subtle and perfect Character-Development.

128. Who now enter?

129. Why does Shakespeare introduce Music and a Song here?

Ans. Music appeals to the emotions. *Vide* Vol. I., p. 54. The purpose of Don Pedro and his friends is to awaken in Benedick love for Beatrice. Shakespeare under such circumstances always introduces a lyrical element into his dramas.

130. What does Benedick say regarding the effects of music?

131. What command does Don Pedro give to Balthasar?

132. Of what is the reference to Lady Hero's chamber-window an example?

Ans. Of Foreshadowing.

133. After Balthasar's exit, what subject of conversation is introduced?

134. What description of Beatrice's love for Signior Benedick does Leonato give?

135. What leads Benedick to believe these statements are not *a gull*?

136. What does Beatrice do which manifests her love?

137. What tributes to her character do Don Pedro and Claudio pay?

138. What wish does Don Pedro express?

139. What suggestion does he make?

140. What does Hero think will be the effect on Beatrice of her love for Benedick?

141. What tributes to Benedick do the Prince, Claudio, and Leonato pay?

142. What expression of his feelings toward Benedick and his wishes for him does Don Pedro make?

143. What opinion as to the result of this plot on Benedick does Claudio express?

144. What suggestion touching Beatrice does Don Pedro make?

145. After the exit of Don Pedro, Claudio, Leonato, what does Benedick, in a soliloquy, reveal as to the effect of this plot on his thoughts and feelings?

146. Has a change taken place in them?

147. As Beatrice enters, what opinion of her does Benedick express?

148. Who sent Beatrice to call Benedick to dinner?

149. In what words does she do it?

150. Is there a marked change in Benedick's conduct and words to her?

151. Has any change yet taken place in Beatrice?

152. After her exit, what comments does Benedick make on her message?

153. What has Shakespeare accomplished in Act II.?

Ans. I. The principal Sub-Action has advanced to the betrothal of Hero and Claudio. II. The plot of Don John and Borachio to thwart the marriage of Hero and Claudio has been outlined. III. The Main Action has progressed to the degree of a radical change in Benedick's thoughts on the subject of marriage, and feelings toward Beatrice.

ACT III.

154. Has Shakespeare foreshadowed Hero's conduct in Sc. 1 of this Act?

Ans. Yes. Cf. II. 1. 389-391.

155. What commands does Hero give Margaret?

156. After Margaret's exit, what details of the plot to beguile Beatrice does Hero reveal to Ursula?

157. To what does Ursula liken the plot?

158. What do Hero and Ursula say of Beatrice, of Benedick?

159. What of the best course of conduct to pursue?

160. What inquiry does Ursula make of Hero?

161. What is Hero's reply?

162. With what comments of Ursula and Hero does the conversation end?

163. What is the effect of the plot on Beatrice as revealed by her in a soliloquy, after Hero and Ursula have retired?

164. Does this soliloquy reveal Beatrice as possessing a gentle, tender, affectionate nature?

165. Of what is Sc. 2 a culmination?

Ans. II. 3.

166. What does Don Pedro say about his plans?

167. What offer does Claudio make?

168. What is Don Pedro's response thereto?

169. What do Don Pedro, Leonato, Claudio say of Benedick?

170. What confession does Benedick make?

171. What is the cause of the change in him?

172. What was supposed in Shakespeare's day to be the cause of toothache?

173. What signs of being in love do Don Pedro, Claudio, Leonato perceive in Benedick?

174. Had Benedick anticipated that *some odd quirks and remnants of wit* would be *broken* on him?

Ans. Cf. II. 3. 244, 245.

175. What comment does he make on them?

176. What request does he make of *Old signior*?

177. What do Don Pedro and Claudio think is Benedick's motive in making the request?

178. When Benedick and Leonato make their exit, who enters?

179. What inquiry does he make of Claudio?

180. What comments does he make on Don Pedro's reply?

181. What accusation does Don John make against Hero, and with what evidence does he propose to substantiate it?

182. Does a man in a great emotional crisis reveal his inmost and truest nature?

Ans. Yes. Cf. *Henry V.*, IV. 1. 20, seq.

183. What revelation of their characters do Claudio and Don Pedro make by the effect on them of Don John's accusation of Hero?

Ans. Claudio manifests a lack of shrewdness as well as of nobility of nature. Don Pedro by his refusal to believe his brother reveals himself as possessing insight and nobleness. Cf. article by Edward Rose on Shakespeare's portrayal of the Effect of Sudden Emotion, Transactions New Shakespeare Society, 1880-1885, pp. 1-20.

184. What do Claudio and Don Pedro decide to do if the proof of Hero's disloyalty is convincing?

185. With what comments of these three men does Sc. 2 end?

186. Why does Shakespeare introduce a comic scene in this part of the play?

Ans. I. To stop temporarily the movement of the tragic Sub-Action, and thereby prevent its too rapid progress. II. To make use of Contrast, the immediate result of which in this case is to relieve the strain on the thoughts and emotions on the specta-

tors caused by the brutal and baseless accusation against Hero.

187. What charge does Dogberry give to the Watch?

188. What questions do they ask?

189. What words does Dogberry misuse?

190. What final *word* does he address to the Watch?

191. After the exit of Dogberry and Verges, who enter?

192. Has Shakespeare previously informed the spectators of Borachio's plot?

Ans. Cf. II. 2.

193. What was Borachio's condition when relating to Conrade the *tale*?

Ans. *That of a true drunkard.*

194. Why does Shakespeare put this confession into Borachio's mouth?

Ans. Because if Borachio had not been drunk he would not have talked and acted as he did.

195. What do Conrade and Borachio say on the subject of *fashion*?

196. What *tale* does Borachio tell Conrade?

197. Were the Prince and Claudio deceived?

198. What were the principal means by which that was accomplished?

199. What was the effect on Claudio and what did he decide to do?

200. Had Claudio previously announced his determination to *shame* Hero if he thought her guilt was established?

Ans. Cf. III. 2. 126-128.

201. Did Don Pedro announce a similar decision?

202. Why did Shakespeare convey the information of the trick by which Borachio deceived Don Pedro and Claudio, by means of narration instead of action?

Ans. If it had been acted it would have detracted somewhat from the power of the scene in the church, IV.1.

203. What action do the Watch take?

204. Does it not seem strange that Conrade and Borachio did not resist arrest?

Ans. No, not when it is remembered: I. Borachio confesses to being drunk. It is likely, therefore, that Conrade also was. II. Borachio was guilty of a cruel and wicked deed, the knowledge of which deprived him of courage. III. The Watch were armed with *bills*.

205. What was a *bill*?

206. Upon what mission does Hero send Ursula?

207. What conversation takes place between Hero and Margaret as to the wedding-dress?

208. What expression of her feelings does Hero make?

209. What is the dramatic purpose of this?

Ans. To foreshadow the tragic outcome of the ceremony in the church.

210. Of what in actual life is Foreshadowing in the drama an expression?

Ans. *By a divine instinct men's minds mistrust
Ensuing danger; as by proof we see
The water swell before a boist'rous storm.*

Richard III., II. 3. 42-44.

211. Who now enters?

212. What was Beatrice's emotional condition when last she appeared in the drama?

Ans. III. 1. 107-116.

213. What is it now?

214. What do Hero and Margaret say to her?

215. What replies does Ursula bring?

216. What is the nature of Sc. 4?

Ans. It is episodic. During it the action of the drama is suspended, while preparation is made for Hero's wedding.

217. Upon what errand do Dogberry and Verges go to Leonato's house?

218. In making the conversation of the old men garrulous and entirely deficient in logical sequence is Shakespeare true to Nature?

219. What information do they finally give to Leonato, and what request do they couple with it?

220. What response does Leonato make?

221. What announcement does a Messenger make?

222. What arrangement does Dogberry make for the examination of the prisoners?

223. Of what is this last scene of Act III. an example?

Ans. Of Dramatic Irony. If Leonato had waited and listened to the communication of Dogberry and Verges, the plot to ruin Hero would have been discovered by him.

224. What has Shakespeare accomplished in Act III.?

Ans. I. The Main Action has progressed by means of the change wrought in Beatrice's feel-

ing toward Benedick. Also Benedick's growing love for Beatrice. II. The plot of Don John, which is a Sub-Action, has progressed to a successful culmination. III. By introducing the Comic Shakespeare ultimately intensifies the effect of the Tragic. IV. By the confession of Borachio, and the arrest of him and Conrade, Shakespeare modifies the painful effect of the unjustifiable and brutal treatment of which Hero is the victim. V. Every arrangement for Hero's marriage is completed.

ACT IV.

225. What character appears for the first time in this Act?

226. What question did Friar Francis ask Claudio and Hero?

227. What replies did they make?

228. What accusation did Claudio make against Hero?

229. What announcement of his purpose did Claudio make to Leonato?

230. What protest did Leonato utter?

231. What tirade of Claudio was suggested by a remark of Hero?

232. What did Don Pedro say?

233. What did Benedick?

234. What question did Claudio ask Hero?

235. What reply did she make?

236. What comments on that reply did Don Pedro, Don John, Claudio make?

237. After their exit, what wish does Leonato express?

238. What does Friar Francis say to Hero?

239. What further does Leonato say?

240. Does Benedick believe in Hero's innocence?

241. Does Beatrice?

242. What question does Benedick ask Hero?

243. What comment on her answer does Leonato make?

244. What opinion as to Hero's innocence does the Friar express?

245. What does Hero say as to her innocence?

246. Who, in Benedick's opinion, is the author of this mischief?

247. Is Leonato's belief in Hero's guilt now modified?

248. With what punishment does he threaten those who are guilty of slandering Hero?

249. What *counsel* does Friar Francis now give?

250. *What will this do?*

251. In what verses, which are an example of the most perfect imaginative poetry, does Friar Francis describe subjective immortality, the imaginative memory of the beloved dead?

Ans. The idea of her life, seq. IV. 1. 226-232.

252. Does Benedick endorse the Friar's suggestion?

253. Does Leonato accept it?

254. What words of Friar Francis manifest fine technique on Shakespeare's part as foreshadowing the outcome of the drama?

*Ans. Come, lady, die to live: this wedding-day
Perhaps is but prolonged: have patience
and endure. IV. 1. 255, 256.*

255. With these words and the exit of all but Benedick and Beatrice, what change takes place in the action of the drama?

Ans. The principal Sub-Action ceases movement. The Main Action begins to progress.

256. What expression of sympathy, followed a little later by a declaration of love, does Benedick make to Beatrice?

257. What response does Beatrice make thereto?

258. Does Benedick believe Hero is wronged?

259. What commission as a test of Benedick's love does Beatrice give to him?

260. In what words does she denounce Claudio?

261. What does she say of Hero?

262. What further declaration of his love does Benedick make to Beatrice?

263. Does he accept her commission to avenge Hero?

264. What is the nature of Sc. 2 of this Act?

Ans. A comic Sub-Action.

265. What accusations are made against Conrade and Borachio by Dogberry?

266. What testimony is given by the Watch?

267. What does the Sexton say about Don John?

268. What characterization of Dogberry does Conrade make?

269. Does Dogberry accept that as accurate?

270. What description of himself does Dogberry give?

271. What wish does Dogberry express at the end of this Act?

ACT V.

272. What is Leonato's mental and emotional condition at the beginning of this Act?

273. What kindly counsel does Antonio give him?

274. What does Leonato say in reply?

275. What revenge does Antonio suggest?

276. Is Leonato at this time convinced that *Hero is belied*?

277. What does Leonato decide to do?

278. In what manner and on what mission do Don Pedro and Claudio now enter?

Ans. I. Hastily. II. Seeking Benedick. Cf. V. I. 110.

279. What is the dramatic purpose of this?

Ans. It enables Shakespeare to make the interview between them and Leonato and Antonio brief and incidental.

280. What does Leonato say to Don Pedro?

281. Of what does he accuse Claudio?

282. To what does he challenge him?

283. With what accusations and challenge, expressing wrath, defiance, does Antonio supplement those of Leonato?

284. What does Don Pedro in response say as to the charge against Hero?

285. Who now enters?

286. What do Don Pedro and Claudio say to Benedick about Leonato and Antonio?

287. What is Benedick's frame of mind, and what is his mission?

Ans. Cf. IV. I. 335-340.

288. What allegation, implying a challenge, does he make against Claudio?

289. In what jesting mood, and with what taunts, do Claudio and Don John respond to Benedick?

290. What had Beatrice, according to Don Pedro, said of Benedick's *wit*?

291. What had *the old man's daughter* told Don Pedro and Claudio of Beatrice's affection for Benedick?

292. What does Claudio say about Benedick's being *hid in the garden*?

293. What *gossip-like humour* do Don Pedro and Claudio indulge in against *Benedick the married man*?

294. When leaving, what words, sensible, serious, brave, defiant, does Benedick address to these two men?

295. Of what significant fact does he inform them?

296. When he has made his exit, what does Claudio say is the cause of Benedick's words and challenge?

297. What comments on the change love makes in a man do Don Pedro and Claudio make?

298. What question does Don Pedro ask Claudio?

299. What effect had Benedick's statement about Don John produced on Don Pedro?

300. Who now enters?

301. What does Dogberry say?

302. Who are the prisoners?

303. What confession does Borachio make?

304. What does Borachio say which describes perfectly the irony which pervades this play?

Ans. What your wisdoms could not discover, these shallow fools have brought to light. V. i. 239,

240. The keenest wits, the brightest intelligences were deceived by a plot that was unearthed by bores and fools.

305. What effect is produced on Don Pedro and Claudio by Borachio's confession?

306. What is Don Pedro's description of his brother?

307. What does he say of his brother's movements?

308. Is Don Pedro's description of Don John in perfect harmony with that given by Don John himself?

Ans. Cf. I. 3. 49, 67-71.

309. What does Claudio say of Hero?

310. Has Leonato been informed of the matter?

311. Who now enter?

312. What inquiry does Leonato make?

313. Whom else, in addition to Borachio, does Leonato charge with Hero's death?

314. What *penance* does Claudio express his willingness to perform?

315. What extenuation of his wickedness does he offer?

316. What does Don Pedro say?

317. What *penance* does Leonato impose on Claudio?

318. Does Claudio promise to perform it?

319. Does Leonato believe that Margaret was *particeps criminis* with Borachio?

320. Was she?

321. What does Dogberry say?

322. What is the meaning of *borrow money in God's name*? *God save the foundation*?

323. How did Claudio spend the night previous to his marriage?

324. What did Leonato intend to do?

325. What request does Benedick make of Margaret?

326. What contra-request does she make of him?

327. What similes suggested by fencing do they use?

328. What does Margaret promise to do?

329. What confession of *my poor self in love* does Benedick make in a soliloquy?

330. To what other lovers does Benedick compare himself?

331. In what other play does Shakespeare refer to some historic lovers?

Ans. Merchant of Venice, V. 1.

332. Who now enters?

333. What report of his mission to Claudio does Benedick give Beatrice?

334. What confessions of love do Benedick and Beatrice make to each other?

335. What reasons does Benedick give why he and Beatrice cannot *woo peaceably*?

336. What information does Ursula bring?

337. What further declaration of his love does Benedick make to Beatrice?

338. Does Claudio accede to Leonato's request to *hang an epitaph* on Hero's tomb?

339. What are the words of that epitaph?

340. What *solemn hymn* do the musicians sing?

341. What description of the dawn, which is in the highest degree poetic, does Don Pedro give?

342. What does Claudio say of Hymen?

343. Who now enter?

344. What question does Friar Francis ask?

345. Does Leonato believe the Prince and Claudio were deceived?

346. What command does Leonato give to the ladies?

347. What request does Benedick make of the Friar?

348. What description does Leonato give of the two plots by which Benedick and Beatrice were beguiled into falling in love with each other?

349. Who now enter?

350. What do Don Pedro and Claudio say to Benedick?

351. What reply does Benedick make?

352. What does Claudio now say to the masked lady whom he is to marry?

353. What does she say?

354. What promise does Friar Francis make?

355. What gentle and humorous raillery do Benedick and Beatrice indulge in?

356. What papers expressing the love of

Benedick and Beatrice for each other do Claudio and Hero produce?

357. What good-natured taunts do Don Pedro and Claudio fling at Benedick?

358. What reply does Benedick make?

359. What advice does Benedick give to the Prince?

360. What information is brought by a Messenger?

361. Why has Shakespeare caused the arrest of Don John and his return to Messina; and also made Benedick promise to *devise brave punishments for him*?

Ans. To meet the requirements of Poetic Justice. It is a dramatic necessity that the author of all the villainy in the play should be punished. Cf. V. i. 242, 243; 255-259.

362. Why is not Borachio also punished?

Ans. I. He is but a tool of Don John. II. His confession and repentance are complete and genuine.

363. Why is not Conrade punished?

Ans. Although he promised to *assist* Don John *to the death*, he had no knowledge of, he took no active part in, the plot. Cf. III. 3. 153-175; V. i. 236-251.

* * * * *

364. What particular qualities of the dramatic art does Shakespeare manifest in perfection in this play?

Ans. I. Character-Creation and Character-Development. In no play does Shakespeare give a more perfect manifestation of them than

in the cases of Benedick and Beatrice. II. Passion. It ranges from the most serious tragedy through grief, earnestness, to jest, wit, humor, and the broadest farce. Cf. "Shakespeare as a Dramatic Artist," Moulton, pp. 290, 291.

365. What was the principal and difficult task which Shakespeare had to work out in this play?

Ans. To cause Benedick and Beatrice, who were *too wise to woo peaceably*, to fall in love with each other. Claudio and Hero were already in love before the beginning of the play.

366. What are the Climax Scenes in this play?

Ans. II. 3; III. 1.

367. This play is more of a Comedy than a Tragedy. What means did Shakespeare take to tone down the tragic?

Ans. Before the painful scene in which Hero is discarded by Claudio (IV. 1), Shakespeare informs the spectators of the plot to ruin Hero (II. 2); also of the confession of Borachio, and the arrest of him and Conrade (III. 3).

368. In this play are manifestations of wit, *e. g.*, Benedick, Beatrice; and of humor, *e. g.*, Dogberry, Verges. What are the particular qualities of each?

369. How does the war of wit between Benedick and Beatrice compare, contrast with that between Rosalind and Orlando?

370. How does Shakespeare's portrayal of humor in this play compare, contrast with that

in *The Merry Wives of Windsor*, I. and II. *Henry IV.*, *Henry V.*, *Twelfth Night* ?

371. How do *Dogberry*, *Verges*, and *the Watch* as portrayals of humor compare with the *Athenian mechanicals*, *Mid. Night's Dream*; with *Falstaff's recruits*, II. *Henry IV.*, III. 2 ?

372. How do *Benedick*, *Beatrice*, *Dogberry* compare, contrast with *Biron*, *Rosaline*, *Dull* in the earlier play, *Love's Labour's Lost* ?

373. How does *Benedick* compare, contrast with *Mercutio* ?

374. This play was written before *Othello*. Is *Don John* a prototype of *Iago* ?

375. How do these two villains compare, contrast ?

376. How does the portrayal of *Claudio* as a young man compare, contrast with that of *Laertes*, *Tybalt* ?

377. What is the function of *Friar Francis* ?

Ans. Vide Vol. II., p. 329.

378. How does *Friar Francis* compare, contrast with *Friar Laurence* ?

379. Does the fact that in this play there is a hero and a heroine violate the dramatic canon of *Unity* ?

Ans. No. *Benedick* and *Beatrice* are so closely allied in the action of the drama that their influence is like the light of a binary star. Vide Vol. I., p. 256.

380. What are the examples of *Character-Contrast* in this play ?

Ans. *Benedick vs. Beatrice*; *Benedick vs. Claudio*; *Beatrice vs. Hero*; *Claudio vs. Hero*;

Leonato *vs.* Antonio; Don Pedro *vs.* Don John; Dogberry *vs.* Verges; Margaret *vs.* Ursula.

381. What examples of Complement and Balance are there?

Ans. Benedick's comparison of Beatrice and Hero (I. 1) *vs.* Beatrice's comparison of Don John and Benedick (II. 1); the skill of the men in their effort to beguile Benedick *vs.* that of the women who beguile Hero; the plot of Don Pedro, Claudio, Hero to deceive Benedick and Beatrice *vs.* that of Don John and Borachio to deceive the Prince and Claudio; the three pairs of lovers, Benedick and Beatrice *vs.* Claudio and Hero *vs.* Balthasar and Margaret; the wit and brilliancy of Beatrice and Benedick *vs.* the pompous dullness, the sapient stupidity of Dogberry and Verges.

382. What are the puns in this play?

Ans. II. 3. 59. *Nothing* was pronounced *noting* in Shakespeare's day. There are many other puns.

383. What are the examples of Character-Grouping?

Ans. The Prince, his followers, their attendants; Leonato, his brother, niece, daughter, her gentlewomen; Dogberry and the Watch.

384. What are the examples of Prose and Verse?

Ans. Act I. Sc. 1, is in prose until Claudio begins to reveal his love for Hero. There are many other examples.

385. Why the change from one to the other?

Ans. *Vide* Vol. II., p. 210; question 434.

386. What examples are there of Shakespeare's use of the double negative?

V. Collateral Reading.

William Shakespeare, Brandes, Vol. I., pp. 249-257.

Introduction to the Study of Shakespeare, Corson, pp. 176-193.

Characteristics of Women, Jameson, edition of Routledge, pp. 92-101.

Shakespeare, His Mind and Art, Dowden, pp. 300-335.

Comedy and the Uses of the Comic Spirit, Meredith.

Studies in Shakespeare, Fletcher, Chap. VI., pp. 241-285.

Shakespeare Commentaries, Gervinus, translated by F. E. Bunnett, pp. 406-422.

William Shakespeare, Wendell, pp. 190-198.

My Introduction to this play in *Bankside* edition, Vol. VI., pp. 1-49.

Lectures on Dramatic Art and Literature, A. W. Schlegel, Black's translation, p. 386.

Shakespeare's Female Characters, Helena Faucit, pp. 289-334.

Women of Shakespeare, Lewes, translation of Helen Zimmern, pp. 230-234.

Characters of Shakespeare, Hazlitt, pp. 193-197.

Shakespeare Primer, Dowden, pp. 106-108.

Shakespeare's Life, Art and Characters, Hudson, Vol. I., pp. 313-329.

The Division of this play into Acts, Spedding,

Transactions New Shakespeare Society, 1877-1879, pp. 20-24.

Prose and Verse in this play, Sharpe, Transactions New Shakespeare Society, 1880-1886, pp. 525-530.

The Shakespearian Drama, Snider, Comedies, pp. 172-202.

Shakespeare's Plots, Fleming.

VI. Pronunciation of Names.*

Don Pedro, dēn pî' drō, pê' drō.

Claudio, clē' di-ō.

Benedick, ben' ē-dic.

Leonato, lî"ō-nat 'ō, lê"ō-nat' ō.

Antonio, an-tō' ni-ō.

Balthasar, bal' tha-zar, bal' ta-zar.

Conrade, cēn' rêd.

Borachio, bo-rā' chî-ō.

Dogberry, dog' ber-î.

Verges, vēr' jes.

Beatrice, bî' a-tris.

Ursula, ur' su-la.

* For Key to Pronunciation *vide* pp. IX. and X.

ANTONY AND CLEOPATRA

ANTONY AND CLEOPATRA

I. The Source of the Plot.

Plutarch's *Life of Marcus Antonius* furnished to Shakespeare the facts which he has dramatized in this play.

These facts Shakespeare has followed most closely. His portrayal of Roman life is, in every detail, historically accurate. The atmosphere both of time and place has been reproduced with the most masterly skill. Yet in studying the play it must be remembered that it is, as Professor Dowden has expressed it, "an ideal truth, truth spiritual rather than truth material, which Shakespeare seeks to discover." Antony is a Roman. He is also a man. It is the portrayal of him primarily in the latter capacity which brings him into kinship with men now living, and by doing which Shakespeare has made him, and this great drama, immortal.

The version of Plutarch which Shakespeare used in all his Roman plays was that of Sir Thomas North. His version of Plutarch's *Life of Marcus Antonius* can be found in full in Hazlitt's "Shakespeare's

Library," Part I., Vol. III., pp. 315-418; also in "Shakespeare's Plutarch," edited by Mr. W. W. Skeat, pp. 153-229.

II. Explanatory Notes.

ACT I.

SCENE I.

Reneges. Disowns, denies, in the manner of a renegade. Cf. *Lear*, II. 2. 84.

Gipsy's. This word is used by Shakespeare as an expression of contempt. Cf. IV. 12. 28; also *Romeo and Juliet*, II. 4. 44.

Triple pillar. One of the triumvirate, Octavius Cæsar, Antony, Lepidus.

Bourn. Limit.

New heaven, seq. You must place the limit beyond this universe.

Grates me; the sum. It jars upon me; what is the substance of it.

Them. Reference is to *news*, which Shakespeare uses both as singular and plural.

Take in. Capture.

Process. Command.

Homager. Vassal. Cf. Abbott, Grammar, § 443.

To weet. To know.

Fulvia. Antony's wife.

But. Only. Cf. Abbott, Grammar, § 128.

Stirr'd. Influenced, controlled.

Love. Cupid.

Confound. Waste.

With. By. Cf. Abbott, Grammar, § 193.

Approves. Confirms rumor.

Of. Cf. Abbott, Grammar, § 177.

SCENE 2.

Charge. Possibly *change*, as the Folios have it; or it may be, give a different appearance to.

I make not, but foresee. I do not create good fortune, but foresee it.

Heat my liver. Cf. *Merchant of Venice*, I. 1. 81; *As You Like It*, III. 2. 445. The liver was supposed to be the seat of love.

I love long life better than figs. A proverbial expression.

Belike. Likely. Johnson paraphrases Char-mian's words as follows: "If I have already had the best of my fortune, then I suppose I shall never name children, that is, I am never to be married. However, tell me the truth, tell me, how many boys and wenches?"

Oily palm. Cf. *Othello*, III. 4. 36.

A Roman thought. A thought of Rome.

Jointing. Joining.

Whose better issue, seq. Cæsar's success in the war drove them from Italy.

Extended. Seized.

Our earing. To ear is to till the ground. Antony means telling us *our ills*, reminding us of our misdeeds, is cultivating our *minds*, and removes the weeds that have grown there. Cf. I. 4. 49; also Abbott, Grammar, § 337.

Stays upon your will. Awaits your pleasure. Cf. *Macbeth*, I. 3. 148; *Hamlet*, III. 2. 112.

That our contempt, seq. Cf. Abbott, Grammar, § 252.

By revolution lowering. *The present pleasure* by this change in my life caused by Fulvia's death becomes *the opposite of itself*, i. e., a pain.

Mettle. Spelt also *metal*. Fiery temper, ardor, high courage.

Broached. Begun.

More urgent touches. Interests that are more important.

Contriving. Planning, plotting.

Dare. Defiance.

The main soldier. *The soldier*, spoken collectively, who is of great importance in this crisis in my affairs.

Quality. Disposition.

The courser's hair. Reference is to the belief, then current, that from a horse's hair *serpents* grow.

SCENE 3.

I did not send you. Conceal from him the fact that I did send you.

What, seq. The relative *that* omitted. Cf. Abbott, Grammar, § 244.

I wish, forbear. *I wish* you would *forbear*.

Power upon you. Over you. Cf. Abbott, Grammar, § 191.

Who. Antony. Cf. Abbott, Grammar, § 263.

Colour. Specious excuse, pretext.

None our parts. "Was of heavenly origin." Rolfe.

There were, seq. Cf. Abbott, Grammar, §§ 301, 368.

Breed. Breeds. Example of confusion of proximity. Cf. Abbott, Grammar, § 412.

Port of Rome. Ostia.

Safe my going. "Make my departure unsuspected by you of dangerous consequences." Abbott, Grammar, § 290.

Childishness. Cleopatra means while I am foolish I am not so childish as to believe you give me the real reason for forsaking me.

Garboils. Commotions, disturbances.

Vials. "Alluding to the lachrymatory vials, or bottles of tears, which the Romans sometimes put into the urn of a friend." Johnson.

The fire. The sun.

So Antony loves. Since Antony, seq. Cf. Abbott, Grammar, § 363. Rolfe thinks *so* means *if*.

Give true evidence. Accept as true.

Meetly. Fitting, proper.

Does he come, seq. How well he expresses his rage.

O my oblivion is a very Antony. "O, this oblivious memory of mine is as false and treacherous as Antony is, and I forget everything." Steevens.

But that your royalty, seq. But that you are a queen even over *idleness*, frivolousness, I should believe that you were now frivolous and insincere.

Eye well. Appear well. Cf. Abbott, Grammar, § 293.

Laurel victory. Victory which receives the laurel.

SCENE 4.

Competitor. Associate.

Abstract of all faults. Embodiment of all faults.

Rather than purchased. Hereditary rather than brought upon himself by his own deliberate act.

To reel the streets. Preposition omitted. Cf. Abbott, Grammar, § 198.

Soils. Blemishes.

If he fill'd his vacancy, seq. If he devoted only leisure time to his debaucheries he would pay the penalty with *surfeits and the dryness of his bones*.

Being mature in knowledge. Being old enough to know better.

Discontents. A participial noun. Cf. Abbott, Grammar, § 433.

Give him. Describe him.

Ebb'd man. The man whose fortunes or life is declining. Cf. *Tempest*, II. 1. 226; *Lear*, V. 3. 19. Also Abbott, Grammar, § 374.

Dear'd. Endear'd.

Goes to and back. Goes forward and backward.

Ear. Plough. Cf. note under I. 2.

Lack blood. Lack courage, one pale with fear.

Flush youth. Brave, manly, strong young men revolt.

Wast beaten from Modena. Cf. "Shakespeare's Plutarch," pp. 167, 168.

Gilded puddle. Water covered with a yellow scum.

Lanked not. Did not grow thin.

Pity of him. *Of* used in the sense of about, concerning.

To front. To face. Cf. *II. Henry IV.*, IV. 1. 25.

My bond. My duty, my inclination.

SCENE 5.

Mandragora. A soporific. Cf. *Othello*, III. 3. 330.

Wot'st. Knowest.

Burget. A close-fitting helmet

His aspect. His look.

Tinct. Tincture, the grand elixir of the alchemists.

Arm-gaunt. Probably a misprint. Meaning unknown. The following emendations have been suggested: *arm-girt*, *termagant*, *war-gaunt*, *arrogant*.

Beastly dumb'd. My voice was drowned by the neighing of Antony's steed.

Be'st. Cf. Abbott, Grammar, § 298.

Paragon. "To compare as with a pattern." Schmidt.

I'll unpeople Egypt. By sending so many messengers to Antony, no one will be left in Egypt.

ACT II.

SCENE 1.

Shall. Will. Cf. Abbott, Grammar, § 315.

They not deny. On the omission of *do*, cf. Abbott, Grammar, § 305.

Whiles. While. Cf. Abbott, Grammar, § 137.

Crescent. Increasing, growing.

Neither loves nor either. Cf. Abbott, Grammar, § 406.

Where have you this? Whence have you this?

Salt Cleopatra. Lecherous Cleopatra.

Wan'd. Faded.

Cloyless sauce. A sauce that does not satiate.

Lethe'd. Unconscious, death-like.

A space. A time sufficient for.

Twice the other twain. Double that of Octavius Cæsar and Lepidus.

Ne'er-lust-wearied. On the subject of phrase compounds, cf. Abbott, Grammar, § 434.

Hope. Expect.

Greet. Meet amicably.

Not mov'd. Not instigated.

Square. Quarrel.

Our lives upon. The preposition is transposed. Cf. Abbott, Grammar, § 204.

SCENE 2.

I would not shave it. "That is, I would not show him even that degree of respect." Rolfe.

Private stomaching. Resenting personal injuries, or revenging private wrongs.

Compose. Agree.

Nor cursiness grow to matter. Do not let our ill-feelings find expression.

Derogately. Disparagingly.

Did practise. Did plot, as explained in verses 41-44 following.

Their contestation, seq. The cause of the contest was yourself.

My brother never did, seq. Antony meant his brother made war against Octavius and Lepidus no more than against himself, i. e., Antony. If you wish to *patch*, provoke, a quarrel you will have to find some other cause.

With graceful eyes. With favorable eyes.

Fronted. Stood in front of, opposed.

As for my wife, seq. If you had a wife with as much spirit as mine has, although you can govern the third of the world which is yours, you could not govern such a wife.

Garboils. Cf. note under I. 3.

Gibe my missive. Drove my messenger out of your presence with gibes and scorn.

Did want of what I was. Forgot myself.

As to have ask'd. Cf. Abbott, Grammar, § 360.

Article. "A single clause in a stipulation, particular item in a writing or discourse." Schmidt.

The honour is sacred. "The theme of honour which he now speaks of, namely, the religion of an oath, for which he supposes me not to have a due regard, is *sacred*; let him therefore urge his charge, that I may vindicate myself." Malone.

'T is noble spoken. Adjective used as an adverb. Cf. Abbott, Grammar, § 1.

Enforce. Lay stress upon, urge.

Griefts. Disagreements.

To atone. To reconcile.

Your considerate stone. I am as silent and as discreet as a stone.

I must thank, seq. Pompey's *strange courtesies* deserve thanks, which I give. Having done this I *defy him*.

The fame. The report.

With most gladness. *Most* here used as the superlative of *great*. Cf. Abbott, Grammar, § 17.

Triumphant. "Glorious, of supreme magnificence and beauty." Schmidt.

She pursed up, seq. She put in a purse, seq.

River of Cydnus. *Of* redundant. Cf. Abbott, Grammar, § 179.

Cloth-of-gold of tissue. "Cloth of gold on a ground of tissue." Staunton.

What they undid did. While they cooled the cheeks they at the same time caused them to glow.

And made their bends adornings. "They made their obeisance, or bowed with such grace that it added to their beauty; or, as Steevens puts it, 'each inclined her person so gracefully that the very act of humiliation was an improvement of her own beauty.' " Rolfe.

Yarely. Briskly.

Wharfs. Banks of the river.

Ordinary. A meal, a repast.

Wench. In Shakespeare's day this word was "used as a general familiar expression, in any variation of tone between tenderness and contempt." Schmidt.

Stale. Make common, worthless, out of date.
Cf. Julius Cæsar, I. 2. 73; IV. 1. 38.
Riggish. Lewd, unchaste.

SCENE 3.

in my motion. Intuitively.
Demon. Attendant spirit. *Cf. Macbeth*, III.
 1. 56-58; *Comedy of Errors*, V. 1. 332-334.
Thickens. Becomes dim.
Quails. Quails were trained by the ancients
 to fight, same as cocks are now. They were
inchoop'd, i. e., confined in a narrow space with
 hoops.

SCENE 4.

The Mount. Misenum.
Draw me much about. Compel me to take a
 roundabout course.

SCENE 5.

Moody food. Food adapted to the mood or
 humor of lovers. *Vide*, Vol. I, p. 54.
Billiards. An anachronism.
'T was merry when you wager'd on your angling.
Cf. "Shakespeare's Plutarch," p. 178.
Tires. Head dresses.
Philippian. The sword he used in the battle
 of Philippi.
So yield him. "So deliver, so exhibit him."
 Schmidt.
Lipp'd. Touched with their lips.
Formal. Common, ordinary.

The good precedence. The good news which has preceded.

Will boot thee, seq. In addition will give thee, seq.

Woulds't appear most ugly. If you were as beautiful as Narcissus the news you have brought makes you *appear most ugly* to me.

That art not what thou'rt sure of. "Thou art not an honest man, of which thou art thyself assured, because thy master's fault has made a knave of thee." Knight. "Thou (the bearer) art not thyself the evil thing of which thou art so certain, and dost not merit to bear its odium." Verplanck.

Merchandise. Used by Shakespeare as both singular and plural. Cf. *Merchant of Venice*, I. 1. 45.

Feature. "The exterior, the whole turn or cast of the body." Schmidt.

SCENE 6.

Tall. Stout, sturdy.

Fear us. Affright us.

O'ercount me. "O'ercount seems to be used equivocally, and Pompey perhaps meant to insinuate that Antony not only *outnumbered* but had *overreached* him." Malone.

Cuckoo. Reference is to the habit of the *cuckoo* to seize the nests of other birds. Antony had bought the house which had belonged to Pompey's father. Cf. III. 7. 135.

What may follow, to try a larger fortune. What

may be the result of not accepting our offer but of tempting Fortune by fighting.

Targes. Shields.

Though I lose the praise, seq. Antony's mother when she visited Sicily was courteously received by Sextus Pompey. Pompey hesitates to remind Antony of that because by so doing he loses *the praise of it*. Cf. *Twelfth Night*, III. 4. 383-386.

Well studied. Very much inclined. Cf. Abbott, Grammar, §§ 294, 374.

Timelier. Earlier, sooner.

Counts. Marks.

Composition. Agreement.

Are toward. Are in preparation. Cf. *Timon of Athens*, III. 6. 68

True. Honest.

Pray ye, sir? "Tell me if you are in earnest." Schmidt.

Conversation. Behavior, deportment.

Occasion. Necessity, need.

SCENE 7.

Alms-drink. "According to Warburton, a phrase amongst good fellows, to signify that liquor of another's share which his companion drinks to ease him; but in the only passage in which it occurs (in Shakespeare) it evidently means the leavings." Schmidt.

Pinch one another by the disposition. "To make ridiculous, to serve a trick." Schmidt. "To try each other by banter." Clarke. "To

touch one in a sore place." Warburton. Meaning is uncertain.

Partisan. Halberd. Cf. *Hamlet*, I. i. 140.

Disaster. Noun used as verb, as Shakespeare frequently does; e. g., II. 7. 18; III 13. 138; V. 2. 225. Cf. Abbott, Grammar, § 290.

Foison. Rich harvest.

Your serpent, seq. Cf. Abbott Grammar, § 221.

Pyramises. Pyramids.

It own organs. Its, seq. Cf. Abbott, Grammar, § 228.

Merit. Importance.

Pall'd. Declining, decaying.

Were all, then it might, seq. *Would that the world were all drunk*, seq.

Reels. "Motions like those of drunken men; used in this sense for the rhyme's sake." Schmidt.

Alexandrian feast. A feast that was luxurious and drunken. Cf. V. 2. 218.

Strike the vessels. Probably means open more casks of wine. The party at this time were nearly all drunk.

Possess it. Occupy the time; control, master the time.

The holding. The burden of a song.

Eyne. Plural of eye. Used when necessary to rhyme.

Fats. Vats.

Wild disguise. Intoxication.

You have my father's house. Cf. note under III. 6.

ACT III.

SCENE 1.

Now, darting Parthia, seq. Ventidius apostrophizes the dead body of Pacorus, the son of Orodes, King of Parthia, whom he killed in battle at Cyrrestica. The Parthians used darts, hence the epithet *darting*. Cf. "Shakespeare's Plutarch," Skeat, pp. 181, 182.

Him we serve, seq. *Him* used for *he whom*. Cf. Abbott, Grammar, §§ 208, 411.

In their officer. By means of their subordinates rather than by means of themselves.

Gain which darkens him. Success which brings him into disfavor with his commanding officer.

Without the which, seq. "'Thou hast that, Ventidius, which if thou didst want, there would be no distinction between thee and thy sword. You would be both equally cutting and senseless.' This was wisdom or knowledge of the world." Warburton.

Faded. Driven like worthless horses.

SCENE 2.

They have dispatched with Pompey. Come to an agreement with Pompey.

'T is a noble Lepidus. Agrippa speaks contemptuously.

Arabian bird. The phoenix.

Loves Cæsar best. The superlative degree at that time was sometimes used where only two

objects were compared. Cf. Abbott, Grammar, § 10.

Hoo. Simply an exclamation.

They are his shards. "They are the wings that raise this heavy, lumpish insect from the ground." Steevens.

Band. Bond.

Approof. Pledge, security.

Piece. "Often used to denote a person of supreme excellence." Schmidt. Cf. *Tempest*, I. 2. 56.

Mean. Means. Cf. IV. 6. 35.

Curious. Scrupulous.

Cloud . . . were the worse for that, were he a horse. "A dark spot between the eyes of a horse, which was regarded as a blemish, was called a *cloud*." Schmidt.

Confound he wail'd. What he destroyed he bewailed.

SCENE 3.

Herod of Jewry. He was a familiar figure in the Miracle Plays and Mysteries which preceded the English drama. Hence the frequent reference to him by Shakespeare. In this play Shakespeare refers to him five times: I. 2. 28; III. 3. 3. 4; III. 6. 73; IV. 6. 14.

Tall as me. *Me* for *I*. *As* used with quasi-prepositional force. Cf. Abbott, Grammar, § 210.

Station. Act or mode of standing. Cf. *Macbeth*, V. 8. 42; *Hamlet*, III. 4. 58.

No such thing. Nothing so remarkable.

SCENE 4.

Semblable. Similar.

From his teeth. Not from his heart; not really meaning it. *Vide* Vol. I., p. 24.

Stomach not all. Resent, be angry at *not all*.
Shall stain. Shall eclipse.

So your desires, seq. By so doing, i. e., by making *soonest haste* your wishes will be gratified.

SCENE 5.

Rivalty. Copartnership.

Appeal. Impeachment.

Throw between them, seq. "Cæsar and Antony will make war on each other, though they have the world to prey upon between them." Johnson.

More, Domitius. I have more to tell you, viz., *My lord desires you presently.* I might have delayed my previous news until I had given you this.

SCENE 6.

Stablishment. Settled inheritance.

Cypress. The island of Cyprus.

Queasy. Disgusted.

Who does, seq. *Whom does*, seq. Cf. Abbott, Grammar, § 274.

Not rated him his part, seq. "Computed, calculated, and assigned in consequence." Schmidt.

Being. That being so.

Obstruct. Obstruction.

Who. That is Antony and Cleopatra.

More larger. Cf. Abbott, Grammar, § 11.

Wrong led. Led wrongfully, misled.

Negligent danger. Danger of being negligent.

Mark. Reach, limit.

Make them ministers, seq. *Make ministers of us and those that love you* to redress your wrongs.

Regiment. Rule, sway.

Dear'st. Cf. Abbott, Grammar, § 473.

SCENE 7.

Forspoke. Gainsaid, spoken against.

Denounced. Declared.

Take in. Capture.

Toryne. A place in ancient Epirus.

Muleters. Muleteers.

Ingrossed by swift impress. Impressed into the service quickly.

Yare. Active, nimble. Cf. III. 7. 130.

Fall you. Fall upon you.

Assurance. Safety.

Thetis. A sea-goddess; mother of Achilles. Antony is addressing Cleopatra.

His whole action, seq. Canidius means Antony is not governed by reason, by a due and intelligent regard to his forces, but is led by a woman.

Carries. Extends, has a range.

Distractions. Divisions, detachments.

SCENE 8.

Prescript. Direction, order.

Fump. Hazard, venture.

SCENE 9.

Yond. Farther.

Battle. Army.

SCENE 10.

The Antoniad. The name of Cleopatra's ship.

Synod. Assembly.

Cantle. Piece.

Tokened. Spotted. "The death of those visited by the plague was certain when particular eruptions appeared on the skin; and these were called *God's tokens*." Steevens.

Ribaudred. Lewd.

Brize. The gadfly.

Loof'd. "Luffed, brought close to the wind." Schmidt.

Mallard. A drake. Cf. *I. Henry IV.*, II. 2. 108; IV. 2. 21.

Are you thereabouts? "Is that your opinion?" Rolfe.

Easy to 't. Easy to go there.

Sits in the wind, seq. Has the same direction as the wind, that is, is against me.

SCENE 11.

Lated. Belated.

Loathness. Unwillingness, reluctance.

He at Philippi. "Cæsar at Philippi kept his sword in the scabbard, like one wearing it in the dance." Rolfe.

Dealt on lieutenantry. "Acted by proxy, did not make war in his own person, but by those who commanded under him." Schmidt.

Unqualitied. Deprived of his usual qualities, unmanned.

'Stroy'd. Destroyed.

Treaties. Proposals.

Fall. The verb is used here transitively, meaning drop *not a tear*.

Rates. Equals.

Schoolmaster. Euphronius. He taught the children Antony had by Cleopatra. He also was an ambassador from Antony to Cæsar.

SCENE 12.

Argument that he is pluck'd. A proof that he is beaten.

Requires. Begg, demands.

Circle. Crown.

Flaw. Breach, crack. Used here figuratively.

SCENE 13.

Itch. "A teasing desire." Schmidt.

Mered. Only, entire. Enobarbus means Antony was the sole and only cause of the war.

Comparisons. "All that which is in his favour, when compared with me." Schmidt. Some editors think the word is a mistake for *caparisons*.

Declined. Been defeated.

Earns a place i' the story. Becomes a hero.

Shroud. Shelter, protection.

As it rained. As if it rained. Cf. IV. 1. 1.

A muss. "A scramble, when any small objects are thrown down, to be taken by those who can seize them." Nares.

She here. Cf. Abbott, Grammar, § 211.

Jack. A term of contempt. Cf. *Richard III.*,

I. 3. 72.

Feeders. "Parasites." Schmidt.

Seel. Blind.

Luxuriously. Lustfully.

Yare. Cf. note under III. 7.

Ties his points. *Points* were the "tagged lace used to tie parts of the dress, especially the breeches." Schmidt. Antony uses the word figuratively, meaning *would you mingle eyes with one that does menial service?*

Determines. *Dissolves*, as the next line makes evident.

Discandying. Melting.

Fleet. Floats.

Chronicle. A historical record.

Nice. Tender, dainty

Estridge. Ostrich.

ACT IV.

SCENE 1.

As he. *As if he.* Cf. III. 13. 85.

Make boot. Take advantage of.

SCENE 2.

Woo't thou. Wilt thou.

Take all. "Let the survivor take all. No composition; victory or death." Johnson.

Period. Limit, end. Cf. IV. 14. 107.

Haply. Perhaps.

Yield. Reward.

Ho, ho, ho! Used here as an expression of mockery or rebuke.

Death and honour. A death with which honour is associated.

SCENE 3.

Belike. It is likely.

It signs well. It augurs well.

As far as we have quarter. As far as our quarters extend.

Will give off. Will end.

SCENE 4.

Rarely. Excellently.

A squire. An attendant on a warrior or a royal person.

Tight. Adroit.

Riveted trim. Ornamental dress.

Mechanic compliment. Vulgar compliment.

SCENE 5.

Subscribe. In my own handwriting I will send *gentle adieus*, seq.

SCENE 6.

Shall. On Shakespeare's use of *will* and *shall*, cf. Abbott, Grammar, §§ 315-321.

Three-nook'd. Having three corners.

Entertainment. Service.

Saf'd. Rendered safe, guarded.

This blows my heart. Antony's forgiveness and generosity have swelled *my heart* so that it will break, unless *swift thought*, i. e., contrition, do not sooner cause it to break.

SCENE 7.

Oppression. Opposition.

Droven. Driven. Cf. Abbott, Grammar,

§ 344.

Clouts. With cloths about their wounded heads.

An H. With a play upon the pronunciation of *H*, which was the same as that of the noun *ache*." Rolfe.

Scotches. Incisions, cuts.

SCENE 8.

Gests. Deeds, exploits.

Doughty-handed. Strong-handed.

Shown all Hectors. You have all revealed yourselves as being *Hectors*. He was the champion of the Trojans.

Clip. Embrace.

Pants. Palpitations of the heart.

Get goal for goal. "Win goal for goal, get the better of youth in the contest." Rolfe.

Owe. Own.

Tabourines. Drums.

SCENE 9.

Court of guard. The main guardhouse.

Shrewd. Evil, bad.

Disponge. Pour down.

Particular. Private concern, personal relation.

Raught. Reached.

SCENE 11.

But being charg'd. Unless attacked, we shall remain quietly on land.

SCENE 12.

Charm. Charmer. Cf. line 25.

Discandy. Melt.

Beck'd. Beckoned forth my wars, i. e., caused them.

Right. "Truly deserving the name, being exactly what the word implies." Schmidt.

Fast and loose. A cheating game. Cf. "Folk-Lore of Shakespeare," Dyer, p. 379.

Be shown for poor'st diminutives. Be shown to the plebeians.

Lichas. Vide Vol. I., p. 162.

My worthiest self. Myself, who is most worthy to be subdued.

SCENE 13.

Telamon for his shield. Father of Ajax. *His shield* refers to "the armour of Achilles, the most valuable part of which was the shield" Steevens.

The boar of Thessaly. The Calydonian boar which was slain by Meleager.

Embossed. "Foaming at the mouth in consequence of hard hunting, or covered with foam." Schmidt.

Rive. Split.

SCENE 14.

Rack. A cloud, floating vapor.

Knave. A young fellow.

The battery from my heart. "The battery *proceeding from* my heart, which is strong enough to break through the sevenfold shield of Ajax; I wish it were strong enough to cleave my sides and destroy me." Boswell.

Continent. That which encloses.

Length. Length of life.

Less noble mind. There is an ellipsis of *having*.

Pleach'd. Folded.

Corrigible neck. Neck bent to receive correction.

Precedent. Former.

Got upon me. Obtained before me.

Period. Cf. note under IV. 2.

Enter me with him. Introduce me favorably to him.

Sufficing, seq. Strokes sufficient to cause death.

Purg'd. Removed.

To grace it. By gracing it.

SCENE 15.

Darkling. In the dark.

Be brooch'd. "Adorned as with a brooch." Schmidt.

Demuring. Looking with affected modesty.

Quicken. Receive life.

The soldier's pole. "Their standard or rallying point." Clarke. "Their loadstar." Schmidt.

Chares. Drudgery.

Injurious. Hurtful, pernicious.

Naught. Worthless.

Sirs. Sometimes used, as here, in addressing women.

Case. Covering, skin. Cf. *Twelfth Night*, V. 1. 168.

ACT V.

SCENE 1.

Frustrate. Ineffectual.

He mocks the pauses. "That is, they are mere mockery. Hamner reads 'he but mocks,' and Malone 'mocks us by.'" Rolfe.

Self. Same.

Our most persisted deeds. The deeds we most persist in doing.

Wag'd. Were about equal as the two sides of a wager.

Steer humanity. Guide, control a man.

Stall. To dwell, as cattle in a stall.

As sovereign. As excellent, paramount.

In top of all design. In all my highest endeavors.

Should divide our equalness. Should bring to us of such great and equal merits such different fates.

Looks out, seq. Cf. *Macbeth*, I. 2. 46.

Eternal, seq. Her presence in our triumph at Rome would make that triumph eternal.

Hardly. Reluctantly.

SCENE 2.

Knave. Menial, servant.

Palates Tastes. Cleopatra's idea is, death puts an end to all troubles of all classes and conditions of men.

With thanks There is an ellipsis of *for*. Cf. Abbott, Grammar, § 394.

Reference. Appeal, request.

Pray in aid. "A term used for a petition made in a court of justice for the calling in of help from another that hath an interest in the cause in question." Hanmer.

Languish. A lingering disease. Cf. *Romeo and Juliet*, I. 2. 49.

Temperance. Moderation, calmness, self-control.

Propertied. Possessed the properties of.

Crownets. Coronets.

To vie. To rival.

But I do feel. Unless I do feel.

Enforce. Lay much stress upon.

Goest thou back? Dost thou prove unfaithful?

Parcel. Specify.

Immonent. Insignificant, of no moment.

Modern. Commonplace.

Livia. The wife of Cæsar.

With one. By one. Cf. Abbott, Grammar, § 193.

The cinders of my spirit, seq. "The last smouldering sparks of my fiery nature will flame forth through the ashes of my decayed fortune." Clarke.

Misthought. Misjudged.

We answer. Used metaphorically, we claim others' merits.

Words me. Flatters me with words.

Put it to the haste. Act quickly.

Scald. Scurvy.

Ballad us. Make ballads about us. It was the custom in Shakespeare's day, as at present, to write ballads about current events. Cf. *Winter's Tale*, IV. 4. 262, seq.

Boy. Female characters were acted by boys on the Elizabethan stage.

Poor an instrument. On transposition of the article, cf. Abbott, Grammar, § 422.

Marble-constant. Firm and unchanging as marble.

Avoid. Begone.

Worm. Snake. Cf. line 296, *aspic*.

Honesty. Chastity. "A double quibbling in the words *lie* and *honesty*." Schmidt.

His kind. Vide Vol. I., pp. 213, 214.

I am fire and air. Man was supposed to be composed of four elements, *fire*, *air*, earth, water. The latter were the material parts. Cleopatra means she is about to die. Only the immaterial parts of her, *fire*, *air*, remain.

Dost fall. Iras probably applied an *aspic* to her arm while Cleopatra was not looking.

Unpolicied. Stupid, impolitic.

Thoughts touch their effects. Thy thoughts, suspicions, are realized in Cleopatra's death.

Levell'd. Aimed. Metaphorically, guessed.

Pursued conclusions infinite, seq. Has made innumerable inquiries, seq.

Clip. Enclose.

High events as. Such as. Cf. Abbott, Grammar, § 281.

III. Table of Acts and Scenes in which each character appears. Also number of lines spoken by each character. Also grouping of minor characters, to be read in a reading club by one person.

No. of
Lines.

- 829 Antony, *I*, 1, 2, 3; *II*, 2, 3, 6, 7; *III*, 2, 4, 7, 9, 11, 13; *IV*, 2, 4, 5, 7, 8, 10, 12, 14, 15.
 420 Cæsar, *I*, 4; *II*, 2, 3, 6, 7; *III*, 2, 6, 8, 12; *IV*, 1, 6, 11; *V*, 1, 2.
 356 Enobarbus, *I*, 2; *II*, 2, 6, 7; *III*, 2, 5, 7, 10, 13; *IV*, 2, 6, 9.
 136 Pompey, *II*, 1, 6, 7.
 79 1st Messenger, *I*, 2, 4; *II*, 5; *III*, 3, 7; *IV*, 6.
 70 Lepidus, *I*, 4; *II*, 2, 4, 6, 7; *III*, 2.
 68 Menas, *II*, 1, 6, 7.
 63 1st Soldier, *III*, 7; *IV*, 3, 4, 5, 6, 9.
 61 Agrippa, *II*, 2, 4; *III*, 2, 6; *IV*, 6, 7; *V*, 1.
 49 Eros, *III*, 5, 11; *IV*, 4, 5, 7, 14.
 48 Dolabella, *III*, 12; *V*, 1, 2.
 40 Scarus, *III*, 10; *IV*, 7, 10, 12.
 40 Mæcenus, *II*, 2, 4; *III*, 6; *IV*, 1; *V*, 1.
 32 Alexas, *I*, 2, 5; *III*, 3.
 32 Soothsayer, *I*, 2; *II*, 3.
 32 Proculeius, *V*, 1, 2.
 31 Thyreus, *III*, 12, 13.
 31 Clown, *V*, 2.
 30 Ventidius, *III*, 1.
 25 Canidius, *III*, 7, 10.
 23 1st Guard, *IV*, 14; *V*, 2.
 21 Dercetas, *IV*, 14; *V*, 1.
 19 Diomedes, *IV*, 14, 15.
 19 Mardian, *I*, 5; *II*, 5; *IV*, 14.
 16 Euphronius, *III*, 12, 13.
 16 Philo, *I*, 1.
 15 2nd Soldier, *IV*, 3, 9.
 13 3rd Soldier, *IV*, 3, 9.
 12 "All," *III*, 11; *IV*, 2, 3, 4, 14, 15; *V*, 1, 2.
 11 1st Servant, *II*, 7.
 11 Silius, *III*, 1.
 8 2nd Servant, *II*, 7.
 6 1st Attendant, *I*, 1, 2; *II*, 5; *III*, 13.
 6 Menecrates, *II*, 1.
 6 Egyptian, *V*, 1.
 6 Boy, *II*, 7.
 5 Demetrius, *I*, 1.
 5 4th Soldier, *IV*, 3.
 5 Seleucus, *V*, 2.
 4 2nd Messenger, *I*, 2.
 4 Varrius, *II*, 1.
 4 2nd Guard, *IV*, 14; *V*, 2.
 2 Gallus, *V*, 2.

- 1 2nd Attendant, I, 2.
 1 Taurus, III, 8.
 1 Captain, IV, 4.
 1 3rd Guard, IV, 14.
 670 Cleopatra, I, 1, 2, 3, 5; II 5; III, 3, 7, 11, 13; IV, 2,
 4, 8, 12, 13, 15; V, 2.
 109 Charmian, I, 2, 3, 5; II, 5; III, 3, 11; IV, 4, 13, 15;
 V, 2.
 36 Octavia, II, 3; III, 2, 4, 6.
 30 Iras, I, 2; III, 11; IV 15; V 2.
 Ventidius.
 Thyreus.
 Taurus.
 4th Soldier.
 Eros.
 Demetrius.
 3rd Soldier.
 Scarus.
 Philo.
 Silius.
 Dercetas.
 Menecrates.
 Soothsayer.
 2nd Servant.
 Mæcnas.
 1st Guard.
 2nd Messenger.
 Agrippa.
 Seleucus.
 Captain.
 Gallus.
 1st Soldier.
 2nd Attendant.
 3rd Guard.
 Canidius.
 Alexas.
 Egyptian.
 2nd Guard.
 Diomedes.
 Clown.
 1st Attendant.
 1st Servant.
 Dolabella.
 Varrius.
 2nd Soldier.
 Proculeius.
 Euphronius.
 Mardian.

IV. Questions.

ACT I.

1. From what history did Shakespeare derive the facts dramatized in this play?

2. What is the difference between a history and a drama?

Ans. Vide, Vol. I., p. 146, question 288.

3. What does Sidney say about historical inaccuracy in a drama?

Ans. "A Tragedie is tied to the laws of Poesie, and not of Historie." Apologie for Poetry.

4. At what city occur the events recorded in Sc. 1?

5. What is Philo's description of Antony at the time this drama begins?

6. Is this description the keynote of the play?

Ans. Yes, it reveals the fact, of which the play is an exposition, that the cause of Antony's ruin is not in his enemies, but in himself. He commits moral and political suicide.

7. What words of Hamlet are a perfect comment on this subject, and express accurately the theme of this play?

Ans. Hamlet, I. 4. 23-38.

8. What does Antony say of *love that can be reckon'd*?

9. Who now enters, and what does he bring?

10. What taunts does Cleopatra address to Antony on the *news from Rome*?

11. What response does Antony make?

12. What doubts, what reproaches does Cleopatra express?

13. What further does Antony say in response?

14. What description of Cleopatra does Antony give?

15. Do Antony's words and conduct verify Philo's description of him?

16. After Antony and Cleopatra have made their exit what does Philo, replying to Demetrius, say about Antony?

17. What does Demetrius say about the opinion held in Rome regarding Antony?

18. What description of his function does a Soothsayer give?

19. What prophecies' regarding Charmian does he make?

20. What comments thereon do Alexas, Iras, Charmian himself express?

21. What does Enobarbus say about *mine, and most of our fortunes to-night*?

22. What does Iras's palm presage?

Ans. Vide Vol. I., p. 24.

23. What prayers to *Isis* do Charmian and Iras make?

24. Who now enters?

25. What inquiry does Cleopatra make about Antony, and what does she say of him?

26. How does she treat Antony on his entrance?

27. What information does the first Messenger convey to Antony?

28. What does Antony say about *the teller of bad news*?

29. What about the opinion held of him at Rome?

30. What description of his impending ruin and its cause does Antony give?

31. Does this reiterate that of Philo given at the beginning of the play?

32. Of what is this an illustration?

Ans. Repetition, Alteration, Alternation. Cf. "Genesis of Art-Form," Raymond, Chap. XII.

33. Whence came the second Messenger?

34. What news did he bring?

35. What tribute does Antony pay to Fulvia?

36. Does Antony's opinion of Fulvia reflect credit on him as it does on her?

37. What dramatic purpose is subserved by this?

Ans. It manifests the fact that in Antony there is still, although latent, true manhood, nobility.

38. Had Antony desired Fulvia's death?

39. Does he now regret it?

40. What comments on this change in his feelings does Antony make?

41. Who now enters?

42. What decision regarding his movements does Antony announce to Enobarbus?

43. What opinion regarding it does Enobarbus express?

44. What description of Cleopatra does Enobarbus give?

45. Of what fact does Antony inform Enobarbus?

46. What are Enobarbus's comments thereon?

47. Did Enobarbus speak seriously or ironically?

Ans. The latter.

48. What is the dramatic purpose of this?

Ans. I. To reveal to Antony, and to the spectators of the drama, Antony's character and present environment. II. To reveal the char-

acter of Enobarbus, and his function in the drama.

49. Did Antony perceive that Enobarbus's answers were *light*?

50. What *urgent touches* in addition to *the death of Fulvia* made it imperative that Antony should go to Rome?

51. What remark of Brutus does that of Antony about *the courser's hair* recall?

Ans. Julius Cæsar, II. i. 28-34.

52. What commands does Cleopatra give to Alexas?

53. What does she mean by the words, *I did not send you*?

54. What report about her was Alexas to give to Antony?

55. What criticism as to Cleopatra's treatment of Antony does Charmian make?

56. What is Cleopatra's reply?

57. What is Charmian's response thereto?

58. When Antony announces his determination to go to Rome how does Cleopatra act? What does she say?

59. What reason does Antony give to her for his departure?

60. What ironical words regarding Antony's grief for Fulvia does Cleopatra address to him?

61. What protestation of his love and loyalty does Antony express?

62. What is the effect on Cleopatra?

63. Having accomplished her purpose, what parting words does she speak to Antony?

64. What does Antony respond?

65. Is he bound more tightly than ever with *these strange Egyptian fetters*?

66. Where takes place the conversation recorded in Sc. 4?

67. Before expressing his opinion of Antony what statement regarding his freedom from bias against *our great competitor* does Cæsar make?

68. What is *the news from Alexandria* regarding Antony, that Cæsar relates to Lepidus?

69. In what words does Cæsar comprehensively describe Antony?

*Ans. A man who is the abstract of all faults
That all men follow.*

70. What is Lepidus's opinion of Antony?

71. What is Cæsar's criticism of that opinion?

72. What additional description of Antony's *lascivious wassails* does Cæsar give?

73. What news referring to Pompey does a Messenger bring?

74. What comments on *the ebb'd man* does Cæsar make?

75. What news respecting Menecrates and Menas does another Messenger bring?

76. What description of another and radically different phase of Antony's character, viz., his heroism and fortitude under distress, does Cæsar give?

77. What is the dramatic purpose of this?

Ans. By portraying the good as well as the bad, the strength as well as the weakness of Antony, Shakespeare enables the spectator of the drama to form an accurate and well-balanced opinion of him.

78. What is the effect on Lepidus of this description?

79. What hope regarding Antony does Cæsar express?

80. What did Cæsar and Lepidus regard as their duty in the crisis created by Pompey?

81. What preparations do they make *to front this present time*?

82. What request does Cleopatra make of Charmian?

83. Why does she want *mandragora*?

84. What does Cleopatra say of Antony?

85. What did Antony call Cleopatra?

86. What present to Cleopatra from Antony does Alexas bring?

87. What message did Antony send with the *orient pearl*?

88. What was Antony's condition at the time Alexas left him?

89. What are Cleopatra's comments thereon?

90. How many messengers had Cleopatra sent to Antony?

91. What does Charmian say about Cæsar?

92. Is the reference here to Julius or to Octavius Cæsar?

Ans. The former. Cf. "Shakespeare's Plutarch," Skeat, p. 85, seq.

93. Has Cleopatra's feeling toward Cæsar changed?

94. What explanation does Cleopatra give of that change?

95. What does Cleopatra mean, *I'll unpeople Egypt*?

96. What has Shakespeare accomplished in Act I.?

Ans. I. He has introduced, either in person or by reference to them, every important character in the play. II. He states fully all the causes of the action of the drama, a knowledge of which is necessary to a comprehension, by the spectators, of the dramatic action just beginning. III. He has outlined with force and clearness the principal characters, Antony and Cleopatra, and has revealed their salient traits. IV. In Antony's words (I. 2. 120, 121) he has announced the theme of the play. V. In Sc. 5 he foreshadows the action of the drama.

ACT II.

97. Has the beginning of this Act been foreshadowed?

Ans. Cf. I. 2. 186-203; I. 3. 44-54; I. 4. 36-55.

98. What was the cause of Pompey's warlike preparations?

Ans. It was to revenge his father's defeat at Pharsalia, and later his death. During the quarrel between Antony and Octavius, the avengers of Julius Cæsar, the love of the people for Pompey revived. Pompey's son took advantage of this to make war against Antony, Octavius and Lepidus. Cf. Sc. 6, verse 8, seq.

99. To whom does Pompey look for aid in the impending war?

100. What does Menecrates say about answers to prayers that are delayed?

101. What is Pompey's response?

102. What philosophic thoughts does Menecrates express about *losing of our prayers*?

103. Upon what facts does Pompey ground his hopes for success?

104. What information about Cæsar and Lepidus does Menas give Pompey?

105. What wishes does Pompey express regarding *the libertine*?

106. What news does Varrius bring?

107. When Pompey hears it what does he say?

108. What causes were there of enmity between Cæsar and Antony?

109. What is Pompey's opinion of their effect?

110. What hint does Lepidus give Enobarbus?

111. With what words does Enobarbus resent it?

112. What further do Lepidus and Enobarbus say on this subject?

113. Who now enter?

114. What advice does Lepidus give for the purpose of promoting peace between Antony and Cæsar?

115. What is the immediate effect thereof?

116. What reasons did Antony and Cæsar have for their mutual enmity?

117. What explanations or palliations did each make to the other?

118. What does Antony say about Fulvia?

119. What does Enobarbus say about *such wives* as she was?

120. What do Lepidus, Mecænas, Enobarbus say to promote peace between Antony and Cæsar?

121. What description of Enobarbus does Antony give?

122. What suggestion does Agrippa make to bring about a reconciliation between Antony and Cæsar?

123. Do they accept favorably this suggestion?

124. What do they and Lepidus now say about their common enmity?

125. What is the final determination of Antony and Cæsar with reference to Octavia?

126. What description does Enobarbus give of the life of Antony and himself in Egypt, of Cleopatra's barge, of Cleopatra herself?

127. Of what is it an example?

Ans. Of Shakespeare's skill in descriptive writing. In all the plays there is probably no example of this which is finer.

128. Why did Shakespeare portray this by means of narration and not of action?

Ans. I. The poverty of the Elizabethan stage, on which there was no scenery, made it impossible to represent this scenically. *Vide* Vol. II, p. 119, question 175. II. By appealing to the imagination and not to the eyes of the spectator, the effect was much more powerful.

129. What is the nature of this conversation between Enobarbus and Agrippa?

Ans. Episodic. The action of the drama is temporarily quiescent.

130. Enobarbus does not give a detailed description of Cleopatra's person. Why not?

Ans. Vide Vol. I., p. 191, question 190.

131. Does Enobarbus think Antony will weary of Cleopatra?

132. What is the dramatic purpose of this?

Ans. To foreshadow Antony's ruin, which is caused by the fascination of Cleopatra.

133. What does Mecænas say about Octavia?

134. What is the dramatic purpose of this?

Ans. I. To describe Octavia. II. To reveal the nature of Antony, whose heart cannot be settled by beauty, wisdom, modesty.

135. What does Antony say to Octavia?

136. What is her response?

137. What confession as to his past conduct and promise as to the future does Antony make to Octavia?

138. Why has Shakespeare made this first interview between Antony and Octavia so brief and formal?

Ans. To make evident the fact that Antony's heart had not been given with his hand to Octavia, that he married but his occasion here; and also to foreshadow the unhappy outcome of the marriage.

139. What answer does the Soothsayer give to Antony's question as to the future of his fortune and Cæsar's?

140. Does Antony acknowledge the truth of what the Soothsayer has said?

141. What does Shakespeare elsewhere say about *natural luck* in human life?

Ans. Fortune brings in some boats that are not steer'd. Cymbeline, IV. 3. 46.

142. What confession and what decision does Antony make after the Soothsayer's exit?

143. What command does he give to Ventidius?

144. What is the nature of Sc. 3?

Ans. I. Episodic. II. Prescient.

145. What command does Lepidus give to Mæcenas and Agrippa?

146. What do they say in response?

147. What request does Cleopatra make?

Ans. *Vide* Vol. I., p. 54.

148. Of what anachronism is Shakespeare guilty at the beginning of Sc. 5?

Ans. Cf. p. 89, question 3.

149. What does Cleopatra decide to do?

150. What description of her treatment of Antony does she give?

151. How does Cleopatra receive the Messenger?

152. What warnings does she give him?

153. What news does he bring?

154. What does Cleopatra say about *but yet*?

155. When the Messenger reports Antony's marriage to Octavia, what does Cleopatra say? What does she do?

156. When the Messenger returns, what does Cleopatra say about bringing *bad news*?

157. When he reiterates the announcement of Antony's marriage, what further comments thereon does she make?

158. After his exit, what confession about Antony and Cæsar does she make to Charmian?

159. What command does she give to him?

160. What has Shakespeare accomplished in Sc. 5?

Ans. He has most clearly revealed to the spectator Cleopatra's complex emotional nature, which is intense, ungovernable, arrogant, passionate, furious, tender, is filled with hate for her rival and love for her lover, and with longing for human sympathy and pity.

161. What are some of the phrases used in this play to describe Cleopatra, which reveal the complexity of her character?

Ans. *Enchanting queen, wrangling queen, witch, spell, serpent of old Nile, this false soul of Egypt! this grave (mighty, potent) charm, Royal Egypt—Empress, a gypsy, a strumpet, cunning past man's thought, salt (lustful) Cleopatra.*

162. Had Cæsar, Lepidus, Antony sent to Pompey their *written purposes* before this meeting?

163. What response to *the offers* they have sent him does Pompey make?

164. What had irritated Pompey?

165. How had he treated Antony's mother when she *came to Sicily*?

166. What response does Antony make to Pompey's greeting?

167. What is the result of the conference?

168. What does Pompey suggest they do before parting?

169. What allusions does he make to Antony's life in Egypt?

170. What does Enobarbus say on this subject and later in response to Pompey's greeting?

171. What characteristic of Enobarbus does Pompey commend?

172. What invitation does Pompey extend to all?

173. After all have made their exit except Menas and Enobarbus, what opinion does Menas express of the treaty Pompey has made?

174. What compliments do Menas and Enobarbus pay to each other?

175. What confession as to stealing do they make?

176. What is Enobarbus's opinion of Antony's marriage to Octavia?

177. What of Antony's future conduct?

178. What is the dramatic purpose of these opinions?

Ans. To foreshadow the future action of the drama, which they do perfectly. The result of Antony's marriage was: I. *The band that seems to tie their (Antony and Octavius) friendship will be the very strangler of their amity.* II. *Antony will use his affection where it is; he married but his occasion here.*

179. What is the significance of the 1st Servant's remark: *Some o' their plants are ill-rooted already; the least wind i' the world will blow them down?*

Ans. It describes the present condition and future prospects of Antony, Pompey, Lepidus, which are very precarious and forbode ill.

180. What description of Lepidus do the servants give?

181. What is the meaning of *alms-drink*?

182. What is Shakespeare's description of weak and inefficient men who are called to fill great positions to which they are unequal?

183. Who constitute the guests at this drinking bout on Pompey's galley, and in what relation do they stand to each other?

184. What in detail is the conversation, and what is the significance of each expression?

185. Who was Menas?

186. What plot does he suggest to Pompey?

187. Does Pompey approve or disapprove thereof?

188. What comment does Menas make on Pompey's refusal to act on his (Menas's) suggestion?

189. What words of Brutus do those of Menas recall?

Ans. Cf. *Julius Cæsar*, IV. 3. 218, seq.

190. What does Enobarbus say to Menas about Lepidus?

191. What song is sung?

192. What comments on this affair does Cæsar make?

193. Does he alone of all the company retain a level head?

194. To what does Pompey allude when he says to Antony, *You have my father's house*?

195. Has each man in accordance with the maxim *in vino est veritas* revealed his true nature?

196. What are the principal traits of Antony, Lepidus, Octavius, Pompey, as manifested on this occasion?

197. How does this drinking-scene compare with that in *Othello*, II. 3; with those in *I and II. Henry IV.*?

198. This drinking-scene is a masterpiece of dramatic writing. What comment on it does Corson make?

Ans. "There is no other scene in all the Plays of Shakespeare, perhaps, which exhibits a more complete dramatic identification on the part of the poet than this banquet scene. There must have been at the time of his writing it the fullest sympathetic reproduction within himself of the several characters." "Introduction to the Study of Shakespeare," p. 292.

199. What has Shakespeare accomplished in Act II.?

Ans. I. The action of the drama has begun by the rebellion of Pompey, and the return of Antony to Rome which Pompey's revolt necessitates. II. The disagreement between Antony on the one side and Octavius and Lepidus on the other has been temporarily settled by the marriage of Antony and Octavia. III. Additional information has been given about Cleopatra's environment which emphasizes the fact that her fascination for Antony is sensuous as well as sensual. IV. Her character has been still further developed. V. The compact between Pompey and the Roman Triumvirate has been made. This brings to an end the Sub-Action which has for its subject Pompey's rebellion. Pompey's dramatic life is ended. He does not again take part in the action

of the drama. VI. There has been continued and consistent Character-Development of the male characters.

ACT III.

200. Of what is the beginning of this Act a continuation?

Ans. II. 3. 31. seq.

201. To what battle does Ventidius refer?

202. What advice does Silius give Ventidius?

203. What response, revealing a profound knowledge of human nature, does Ventidius make?

204. What is that which distinguishes between *a soldier and his sword*, which Silius perceives that Ventidius possesses?

205. What report of this battle does Ventidius intend to make to Antony?

206. What is the nature of Sc. 1?

Ans. Episodic. There is no action. The information about the campaign in Syria is conveyed by narration.

207. To whom does Agrippa refer as *the brothers*?

Ans. Antony and Cæsar, who have become brothers-in-law by Antony's recent marriage.

208. What description of the condition of affairs does Enobarbus give?

209. What ironical and contemptuous description of Lepidus do he and Agrippa give?

210. What parting words does Cæsar speak to Octavia?

211. What to Antony?

212. Are they considered by Antony ominous?

213. Does Antony assure Cæsar his fears are groundless?

214. Are they?

215. Are Cæsar's words intended by Shakespeare to foreshadow the action of the drama?

216. What similar warning, uttered for a similar purpose, occurs in a previous Scene?

Ans. Cf. II. 6. 127-131.

217. What does Antony say about Octavia?

218. What conversation now takes place between Agrippa and Enobarbus?

219. What farewell words do Cæsar, Antony, Lepidus speak?

220. Whose dramatic life ends with the conclusion of Sc. 2?

Ans. That of Lepidus.

221. Are his character and conduct in this play similar to what they were in *Julius Cæsar*?

Ans. Yes. Cf. *Julius Cæsar*, IV. 1. 12-40.

222. Of what is Sc. III. a continuation?

Ans. II. 5. 111, seq.

223. What description of Cleopatra, when angry, does Alexas give?

224. What is the Messenger's description of Octavia?

225. Does this description invalidate the answer to question 130, p. 97?

Ans. No. The description is not exact or specific. It is general, indefinite, suggestive. It appeals not so much to the eye as to the imagination.

226. What comments on the way he has fulfilled his mission does Cleopatra make to the Messenger and to Charmian?

227. What charges does Antony make to Octavia against Cæsar?

228. What appeal does Octavia make to her husband?

229. What does she say of her position?

230. Does Antony grant her request that she shall act as peacemaker?

231. What decision as to himself does he announce?

232. What commands does he give Octavia?

233. What strange news does Eros relate?

234. What are Enobarbus's comments thereon?

235. What is the nature of Sc. 5?

Ans. I. Episodic. II. Narrative. The action of the drama is temporarily stopped. Information which could not be conveyed by action is given by narration.

236. What does Cæsar allege are the causes of the rupture between himself and Antony?

237. What, in Agrippa's opinion, will be the effect on the people of Rome when they learn of Antony's conduct?

238. What is Cæsar's statement of Antony's accusations against him?

239. What reply does Cæsar make to those accusations?

240. Who now enters?

241. With what gentle reproof does Cæsar greet her?

242. Why, in Cæsar's opinion, did Antony give Octavia permission to return?

243. What charges does Cæsar now make to Octavia against Antony?

244. What words of welcome does Cæsar speak to his sister?

245. What advice does he give to her regarding *determined things*?

246. Who further welcome Octavia?

247. Does Octavia's dramatic life end with the termination of Sc. 6?

Ans. Yes. She has played a minor part in the action. Her dramatic life has been passive, not active. With the termination of the short truce between Cæsar and Antony her work is finished.

Shakespeare's characterization of her has been done in few verses, but very fully and perfectly.

248. Where take place the events recorded in Scs. 7, 8, 9, 10?

249. What reproof does Cleopatra address to Enobarbus?

250. Why does he oppose her presence *in person* at the impending battle between Antony and Cæsar?

251. What does Cleopatra say regarding the rumor current in Rome?

252. What decision does she make?

253. Who now enter?

254. What does Antony say of Cæsar's movements?

255. What does Cleopatra say of the opinion of *celerity* held by *the negligent*?

256. What protests do Canidius and Enobarbus make to Antony against his fighting Cæsar *by sea*?

257. Does Antony disregard these warnings?

258. What information does a Messenger bring?

259. What warning does a Soldier add to those already given Antony not to *fight by sea*?

260. What comments on Antony's decision do Canidius and a Soldier make?

261. Does Antony by his decision of the question prove that his talent has sunk with his character; that his judgment has been blinded, his will weakened by his baseness?

262. What orders does Cæsar give Taurus?

263. What does Antony give Enobarbus?

264. What was the *Antoniad*?

265. Does Enobarbus's statement of the number of Egyptian ships in Antony's fleet agree with that previously made by Cleopatra?

266. How did Cleopatra act at this battle?

267. What was the effect of that action on Antony?

268. What comment on these events does Scarus make?

269. What does Canidius?

270. What decision as to their own conduct do he and Enobarbus make?

271. Why has Shakespeare informed the spectators of this battle not by means of action but of narration?

Ans. It would be impossible at any time to enact a sea-fight on a theatre stage. Owing to

the utter lack of scenery on the Elizabethan stage it was impossible to represent to the eyes this battle. Shakespeare therefore trusts wholly to narration.

272. Is Sc. 10 of this act the Climax scene of the drama?

Ans. Yes.

273. What is its position in the play?

Ans. Almost at the centre. There are forty-two scenes in the play. This is the twenty-second.

274. Is it Shakespeare's usual practice to put the Climax at the centre of the play?

Ans. Yes.

275. What comments on his flight from Actium does Antony make?

276. What command does he give to his friends?

277. How does Cleopatra act and what does she say to Antony?

278. What contrast does Antony make between his conduct and that of Octavius at Philippi?

279. With what words does Antony chide Cleopatra?

280. What, according to Antony's confession, was the cause of his cowardly and disgraceful flight?

281. To what humiliating *shifts of lowness* must he resort to make his peace with *the young man*?

282. What confession and manifestation of his utter servility to Cleopatra does Antony make?

283. Who was *our schoolmaster*, and upon what mission has Antony sent him?

284. To what does Antony now trust to give him strength and courage?

285. What comment does Dolabella make to Cæsar on the fact that Antony sends his schoolmaster as an ambassador?

286. What beautiful simile, descriptive of himself, does Euphronius use?

287. What message does Euphronius bring from Antony?

288. What from Cleopatra?

289. What response to each does Cæsar make?

290. On what mission does he send Thyreus?

291. What final instructions does he give Thyreus?

292. What advice does Enobarbus give Cleopatra?

293. What answer, wise and pertinent, does Enobarbus give to Cleopatra's question, *Is Antony or we in fault for this?*

294. What account of his mission to Cæsar does Euphronius give?

295. What defiant reply to Cæsar does Antony send by Euphronius?

296. What reflections, uttered in an *Aside*, does Enobarbus make on Antony's conduct and message?

297. What further announcement does Enobarbus make as to his own future conduct?

298. Who now enters?

299. What does Enobarbus say to Thyreus?

300. What message does Thyreus deliver to Cleopatra?

301. What response does she make?

302. What does Thyreus do?

303. What effect does Thyreus's act have on Antony?

304. What does he say and do?

305. What comments on *the wise gods*, which are perfectly descriptive of his own condition, does Antony make?

306. With what words does he chide Cleopatra?

307. After Thyreus has been whipped, what message does Antony send by him to Cæsar?

308. Does Antony foresee his approaching doom?

309. What is the meaning of Antony's rebuke to Cleopatra: *Would you mingle eyes with one that ties his points?*

310. Does Cleopatra protest that Antony's doubts of her loyalty to him are unfounded?

311. Does Antony believe her?

312. What plans as to the future conduct of the war with Cæsar does Antony now make?

313. Having completed that work, does Antony now devote himself to his charmer and to revelry?

314. In what words does Enobarbus describe Antony's present condition?

315. What philosophic reflections does he make thereon?

316. What does he decide to do?

317. What has been accomplished by the dramatist in Act III.?

Ans. I. The Climax of the drama has been

reached and passed. II. Character-Development of all the principal characters, but particularly of Antony and Enobarbus, has been progressive, consistent, and in the highest degree artistic. III. The Catastrophe has been clearly and forcefully foreshadowed.

ACT IV.

318. What does Cæsar say of Antony's treatment of him?

319. How does he receive Antony's challenge?

320. Has Enobarbus foretold this?

Ans. Cf. III. 13. 29-37.

321. What inference does Mecænas draw from Antony's *rage*?

322. What advice does he give Cæsar?

323. What philosophic reflection does he make on *anger*?

324. How does it compare with that of Enobarbus?

Ans. Cf. III. 13. 195-201.

325. Does Cæsar act promptly, and with decision?

326. What does Antony say to Enobarbus about Cæsar's refusal to accept the challenge?

327. What decision does Antony announce?

328. What does Enobarbus?

329. How does Antony treat his servants?

330. What does Enobarbus say *this means*?

331. What reflections, presaging his early death, does Antony make?

332. What gentle rebuke does Enobarbus administer to him?

333. Does this cause a change in Antony?

334. What conversation takes place between the soldiers guarding the palace?

335. What is the purpose of Sc. 3?

Ans. Primarily, to foreshadow the coming disaster to Antony and to his army. Secondly, to stay the progress of the action.

336. What preparation for the battle does Antony make?

337. Who assists him?

338. What information does *an armed Soldier* bring?

339. What does Antony say to the *Captains and Soldiers* who have called on him?

340. What wish does Cleopatra express after Antony's departure?

341. What wish regarding the battle of Actium does Antony express to a *Soldier*?

342. With what facts does the *Soldier* acquaint Antony?

343. Does Antony express any opinion or feeling regarding Enobarbus's desertion?

344. What does he do?

345. What is the dramatic purpose of this?

Ans. I. To show that while Antony is a voluptuary, a *strumpet's fool*, yet amidst all his weaknesses, shortcomings, and failing fortune he still has some redeeming traits. II. By reflection, it manifests the fascination and witchery of Cleopatra, who could seduce and conquer such a man as Antony.

346. Is the reference by Shakespeare to this incident an example of Dramatic Hedging?

Ans. Yes.

347. What is Dramatic Hedging?

Ans. *Dramatis personæ* must not be portrayed as being so pure, lofty, ideal, so raised above human frailties that we lose sympathy with their thoughts, feelings; nor, on the other hand, as being so inhuman and diabolic that our sympathy is alienated. In other words, the characters in a drama must be neither angels nor demons, but men. Shakespeare therefore has portrayed Antony as one whose

. . . *taints and honours wag'd equal with him.*

As

A rarer spirit never

*Did steer humanity; but you, gods, will give us
Some faults to make us men.*

This particular phase of the dramatic art is known as Dramatic Hedging. *Vide* Vol. I., pp. 195, 196.

348. What commands does Cæsar give Agrippa?

349. What forecast of the future does he make?

350. What reflections regarding the desertion of Antony by Alexas, Canidius and himself does Enobarbus utter?

351. What information regarding his treasure does a *Soldier of Cæsar's* bring to Enobarbus?

352. What is the effect on Enobarbus of Antony's treatment of him?

353. What is the result of the first day's battle?

354. What does Antony say thereon to his Captains and Soldiers?

355. What to Cleopatra?

356. What festivities does he command in honor of his victory?

357. What information does Shakespeare convey by the *Sentinels at their posts*?

358. What expression of penitence does Enobarbus make?

359. What does he do?

360. Is his suicide an evidence of his nobility of nature?

Ans. Yes. While he had good and sufficient reasons for his desertion of Antony (Cf. III. 13. 41-46), yet he was overcome by Antony's magnanimity.

361. What plans do Antony and Cæsar make for the battle of the second day?

362. To what incident does Scarus allude?

363. Is this taken by Shakespeare from Plutarch?

364. What inference do the augurers draw from it?

365. What is Antony's condition as described by Scarus?

366. What is the dramatic purport of these words of Scarus?

Ans. To foreshadow the defeat and death of Antony.

367. What does Antony say of the result of the battle?

368. Whom does he charge with betraying him?

369. What does he say to Cleopatra?

370. What to Eros?

371. What does Cleopatra do?

372. What does she instruct Mardian to tell Antony?

373. What comparison does Antony make between the unreality of his life at the time he spoke and the *pageants* common in England in Shakespeare's day?

374. In what other plays does Shakespeare make similar comparisons between human life and *pageants*?

Ans. *Tempest*, IV. 1. 146-158; *As You Like It*, II. 7. 136-166. Cf. "Folk-Lore of Shakespeare," Dyer, pp. 293-297.

375. Whom does Antony charge with his ruin?

376. Does Mardian deny Antony's accusation?

377. What statement about Cleopatra does he make to Antony?

378. What effect does this report of Cleopatra's death have on Antony?

379. What does he decide to do?

380. What request does he make of Eros?

381. Does Eros accede thereto?

382. Does Antony follow the example of Eros?

383. What other suicides does this of Antony recall?

Ans. Those of Brutus and Cassius. *Vide* Vol. I., p. 148, question 305.

384. What request does Antony make of *Dercetas* and *Guard*?

385. What message does Diomedes bring?

386. What is *the last service* that Antony *commands* his good friends?

387. Does he accept his defeat and suffering as the work of a just though *sharp fate*?

388. What is Cleopatra's mental and emotional condition as described by her to Charmian?

389. What apostrophe to the *sun* and the *varying shore o' the world* does Cleopatra make when she sees the dying Antony?

390. What does Antony tell Cleopatra about the cause of his death?

391. What dying request does Antony make of Cleopatra?

392. Does she grant it?

393. Why not?

Ans. She is secure in the *monument*. If she goes outside where Antony is, she is afraid she will be captured by Cæsar.

394. Does she foresee that if Cæsar captures her she will grace his triumph?

395. What determination does she announce?

396. What do they afterward do with Antony?

397. What advice does Antony now give to Cleopatra?

398. To what does Cleopatra *trust*?

399. What does she say to Antony as he is dying?

400. What apostrophe to him does she make after his death?

401. What does she say of the *poor passion* which she has in common with the *maid that milks*?

402. What other royal character in a Shakespeare drama has expressed a similar thought?

Ans. Cf. *Henry V.*, IV. 1. 103-116.

403. What does Cleopatra decide to do after burying Antony?

404. What is the only *friend* she now has?

405. What dramatic effect is produced by this lament of Cleopatra's?

Ans. I. It develops Pathos. II. It reveals the feminine and gentle side of Cleopatra's character. The *Empress* becomes *No more, but e'en a woman*.

406. What has Shakespeare accomplished in Act IV.?

Ans. I. In Scs. 1 to 6 inclusive, he makes every preparation for the Catastrophe. These Scenes are mostly episodic. In them the Main Action of the drama is entirely stopped. About all that is done is the desertion of Enobarbus, and the forwarding to him of his treasure by Antony. These acts constitute a Sub-Action. II. In the remaining part of this Act the Main Action resumes movement. The Catastrophe, the last division of the drama, is ushered in by the defeat of Antony, and by the deaths of him and Enobarbus. III. The Character-Development of Cleopatra in the latter part of this Act progresses. As the circumstances change, other phases of Cleopatra's character manifest themselves. Her petulance, arrogance, fearlessness, fury, give way to gentleness, tenderness, pity. This change is portrayed by Shakespeare with masterly skill.

ACT V.

407. What is the principal function of this Act?

Ans. To bring to a close the dramatic life of Cleopatra.

408. On what mission does Cæsar send Dolabella?

409. Of what facts does Dercetas inform Cæsar?

410. What comments do Cæsar, Agrippa, Mecænas make on Antony's death?

411. On what message from Cleopatra to Cæsar does an Egyptian come?

412. What message does Cæsar send by Proculeius to Cleopatra?

413. How was Dolabella employ'd?

414. In what reflections, which presage her suicide, does Cleopatra indulge?

415. What had Antony, just before his death, told Cleopatra about Proculeius?

416. What message from Cæsar does Proculeius now bring to Cleopatra?

417. What reply does she send?

418. What do Proculeius and two of the Guard do?

419. When Cleopatra realizes she is a prisoner what does she attempt to do?

420. When Proculeius defeats her attempt to stab herself what does she say?

421. What message does Proculeius convey from Cleopatra to Cæsar?

422. What dream did Cleopatra have which she related to Dolabella?

423. What is the dramatic purpose of this dream?

Ans. By means of it Shakespeare reveals to the spectator the nobler side of the dead Antony's character.

424. Does Cleopatra now reveal to Dolabella her fear that Cæsar will *lead me, then, in triumph*?

425. Does Dolabella inform her that her fear is well-founded?

426. When Cæsar and Cleopatra meet, what promises of protection and kind treatment does he make to her?

427. How does she receive them?

428. Does she attempt to deceive him about her *money, plate, and jewels*?

429. Does Seleucus refuse to be a party to her deception?

430. Does Cæsar extenuate her offense?

431. With what words does Cleopatra express her rage against Seleucus?

432. Who was Livia?

433. What concluding words on this subject do Cleopatra and Cæsar speak?

434. What is the meaning of *He words me*?

435. Do they reveal the fact that Cleopatra's suspicions of Cæsar have not been allayed?

436. After Cæsar's exit, to accomplish what does she bend all her energies?

437. What does she whisper to Charmian?

438. What suggestive opinion does Iras express?

439. Does Cleopatra endorse it?

440. What information regarding Cæsar's purpose does Dolabella bring?

441. What picture of Cæsar's triumph, of her part and that of Iras therein, does Cleopatra paint?

442. Of what are the words *Some squeaking Cleopatra boy my greatness*, a reminder?

Ans. That female characters on the Elizabethan stage were never acted by women, but by boys.

443. What will Iras do *to fool their preparation*?

444. How does Cleopatra's description of the Roman mob compare with that in *Julius Cæsar*, Act I.?

445. On Charmian's return, what change takes place in Cleopatra's conduct and words?

446. Has Charmian's mission been successfully accomplished?

Ans. Yes. The entrance of the Clown, *bringing in a basket . . . the pretty worm of Nilus* is the result of that mission.

447. When the Clown is announced, what declaration of her *resolution* does Cleopatra make?

448. What humorous yet serious conversation now takes place between Cleopatra and the Clown?

449. What is the nature and function of this conversation?

Ans. It is a comic episode, in the midst of the most serious tragedy. Its purpose is by Contrast to make the latter more impressive, powerful, soul-stirring. Cf. Vol. II, p. 66, questions 288, 289.

450. What is the meaning of *the worm will do his kind*?

Ans. Vide Vol. I., pp. 213, 214.

451. After the Clown's departure, who enters and what does she bring?

452. In what words, most poetic, most dramatic, manifesting the highest exaltation of her spirits, does Cleopatra express her thoughts and feelings?

453. What is the effect upon Iras of Cleopatra's farewell kiss?

454. What comments on the death of Iras does Cleopatra make?

455. What does Charmian say which expresses beautifully and poetically the pathos of these *high events*?

456. In what words, addressed to the asp, does Cleopatra glory in her defeat of Cæsar's plans?

Ans. Cf. V. 2. 311-315.

457. What are Cleopatra's last words?

458. After Cleopatra's death, what does Charmian say?

459. What is the dramatic significance of Charmian's remark, *Your crown's awry; I'll mend it*?

Ans. Cleopatra's life had been in many respects morally *awry*. It has brought its legitimate reward. Her death, however, manifested some nobility of character, some redeeming qualities. She was *bravest at the last*. As the crown is put in its proper position by her faithful Charmian, so the royal manner of her death condones much that was wrong in her life.

460. Does Charmian follow the example of her mistress?

461. What does she say to the Guard respecting Cleopatra's death?

462. What is Cæsar's description of the dead Cleopatra?

463. How does this description of the face of a beautiful woman *newly dead* compare with a similar description of Juliet, who was apparently but not really dead (*Romeo and Juliet*, IV. 5. 25-29); with one of Imogen, who was asleep but not dead (*Cymbeline*, IV. 2. 209-212)?

Ans. That of Juliet is the work of Shakespeare's Fancy; the other two of his Imagination.

Mr. Furnivall's comment manifests fine poetic insight: "Beautiful as the tender pathos of the first (Juliet) image, Fancy-bred, is, we must yet feel that in the second and third (Cleopatra, Imogen) the Imagination of the poet dwells no longer on the outside, but goes to the very heart of the matter. Cleopatra is shown in the deepest desire of her life; Imogen in her purity smiling unconsciously at death."

464. What information had Cleopatra's physician given Cæsar?

465. What orders regarding Cleopatra's burial does Cæsar give?

466. What comment on these high events does he make?

* * * * *

467. What is the nature of this drama?

Ans. It is not primarily a historic drama, as is *Julius Cæsar*. It is the portrayal of the ruin

of a great man. The subject is not political, but personal. The moral interest predominates over the political or historical. It is, therefore, like *Macbeth*, a great tragic study of Character-Development.

468. What was the principal difficulty Shakespeare had to overcome in writing it?

Ans. To portray Vice as so alluring and bewitching that it captivates and destroys a strong and brave man, and at the same time to prevent the spectator being fascinated by it and having sympathy with it. If he had done so the ethics of the play would have been wrong.

469. How did he accomplish it?

Ans. By, I. Making a world the prize which was to be won or lost by Antony. II. Portraying in vivid colors the ruin of Antony, which was the result of his weakness, vice, and complete recreancy to duty.

470. Is this play almost deficient in noble characters, in great deeds?

Ans. Yes. Octavia is noble, but she takes comparatively no part in the action of the drama. She is passive. The same is true of Octavius Cæsar.

471. What are the defects in this play?

Ans. In it Shakespeare has not so perfectly as in some of his plays preserved Unity. There is a multiplicity of characters and incidents.

472. What is the Main, what are the Sub-Actions?

473. The theme of this play, as of *Romeo and Juliet*, is the master-passion, Love. How

do these two plays compare, contrast when studied from that point of view?

474. Was Cleopatra's love for Antony sincere?

Ans. Yes. Cf. IV. 15; V. 2. That love, however, was qualified by other emotions; e. g., love of self, love of pleasure.

475. What are the salient traits of Antony's character?

476. Is the Antony of this play a normal and consistent development of the Antony of *Julius Cæsar*?

Ans. Yes. Shakespeare's portraiture of the man in the two plays is that of the same man at different periods of his life, in different environments, manifesting different phases of his character. The portraiture possesses in the highest degree Unity coupled with Variety.

477. Who was the stronger character, Antony or Octavius Cæsar?

Ans. Cf. II. 3. 17-40.

478. Does Antony at times doubt the sincerity and loyalty of Cleopatra?

479. What are the salient traits of Cleopatra's character?

480. How does she compare, contrast with Octavia, as to person, mind, character?

481. How does Shakespeare's portrayal of her as a siren compare, contrast with those of Cressida, and of the *woman colour'd ill* of the *Sonnets*?

482. Is Shakespeare's portrayal of woman, in this respect, in this play and in *Troilus and Cressida*, different from that in his other plays?

Ans. Yes.

483. What is the dramatic function of Enobarbus?

Ans. He is the type of the normal. He is the embodiment of caustic wit, of keen irony. He interprets with outspoken frankness and absolute fidelity the characters and conduct of the hero and heroine of the play.

His desertion of Antony was perfectly justified by Antony's recreancy to all that was brave, manly, noble. While his suicide when judged by the opinions on that subject which are current now was unjustifiable, when judged by the opinions which were accepted in his day as consistent with the highest morality, was justifiable, and manifested real nobility of nature. *Vide*, Vol. II., p. 329, question 449.

484. In this play are numerous subordinate characters, more than in most of the other plays. In the part they take in the action of the drama, both as to words and deeds, has Shakespeare preserved artistic perspective?

Ans. Yes. In the drama as in real life,

. . . *a lower place, note well*

May make too great an act.

Antony and Cleo., III. i. 13, 14.

Shakespeare never makes this mistake. In his dramas subordinate characters never assume too much importance. They do not appear too often, nor say too much, nor cease to be subordinate. In the character-group dramatic, artistic perspective is always and perfectly preserved.

485. What examples are there in this play of Balance and Proportion?

Ans. Antony *vs.* Cæsar; Cleopatra *vs.* Octavia; Cleopatra's jealousy of Octavia (II. 5) *vs.* Antony's jealousy of the Messenger (III. 13); the death of Eros, Antony's attendant (IV. 14) *vs.* that of Iras, Cleopatra's attendant (V. 2); the opinion of Menas *vs.* that of Enobarbus (II. 6). There are other examples of a similar kind.

486. How does the dispute between Antony and Cæsar (II. 2) compare, contrast with that between Brutus and Cassius (*Julius Cæsar*, IV. 2, 3)?

487. Has Shakespeare in this play portrayed perfectly Poetic Justice?

Ans. *Vide* Vol. I., p. 363, question 334.

488. What are the classical allusions?

489. Why the frequent reference to serpents?

Ans. The serpent is symbolic of the heroine. Cf. I. 5. 25; also, "Folk-Lore of Shakespeare," Dyer, p. 240.

V. Collateral Reading.

Plutarch, his *Life*, his *Lives*, and his *Morals*. Trench. Edition of Macmillan pp. 51-60.

Article on Antony and Cleopatra, Froude, *Cosmopolitan Magazine*, September, 1894.

Characteristics of Women, Jameson, edition of Routledge, pp. 281-319.

William Shakespeare, Wendell, pp. 313-326.

Shakespeare, His Mind and Art, Dowden, pp. 272-282.

The Shakespearian Drama, Snider, Histories, pp. 229-268.

Shakespeare's Life, Art and Characters, Hudson, Vol. II., pp. 388-417.

Shakespeare's Use of Narration in Drama, Delius. Transactions New Shakespeare Society, 1875-76, pp. 216, 343-345.

Introduction to the Study of Shakespeare, Corson, pp. 252-315.

Women of Shakespeare, Lewes, translation of Helen Zimmern, pp. 254-258.

Characters of Shakespeare, Hazlitt, pp. 64-69.

Notes and Conjectural Emendations, etc., Karl Elze, *Englische Studien*, 1885-1886, pp. 267-290.

Shakespeare Primer, Dowden, pp. 139, 140.

Shakespeare Commentaries, Gervinus, translation of F. E. Bunnett, pp. 722-745.

William Shakespeare, Brandes, Vol. II., pp. 142-151.

Lectures on Shakespeare, Coleridge, Bohn's edition, pp. 315-318.

Shakespeare's Plots, Fleming.

VI. Pronunciation of Names.*

Octavius Cæsar, ɔc-tê'vîus sí'zer.

M. Æmilius Lepidus, m î-mil' ius lep' i-dus.

Sextus Pompeius, sex' tus pom-pî' us.

Domitius Enobarbus, do-mish'î-us en'' o-bār'bus.

Ventidius, ven-tid' i-us.

Eros, î' ros.

Scarus, scār' us.

Dercetas, dɛr-sî' tas.

Demetrius, dɛ-mî' tri-us.

Philo, fai' lô.

Mecænas, mɛ-sî'nas.

Agrippa, a-grip' a.

Dolabella, dol'' a-bel' a.

Proculeius, prô-cû' lî-us.

Thyreus, thai' rûs, thai' rîûs.

Gallus, gal' us.

Menas, mî' nas.

Menecrates, me-nek' ra-tîs.

Varrius, var' i-us.

Taurus, tē' rus.

Canidius, ca-nid' î-us.

Silius, sil' î-us.

Euphronius, yu'' frô' ni-us.

Alexas, a-lex' is.

Mardian, mār' di-an.

Seleucus, sel-iû' cus.

Diomedes, dai-ô-mî' dîs.

Cleopatra, clî'' o-pê' tra.

Octavia, ɔc-tê' via.

Charmian, cār' mi-an.

Iras, ai' ras.

*For Key to Pronunciation *vide* pp. IX. and X.

KING JOHN

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KING JOHN

I. The Source of the Plot.

This play is Shakespeare's revision of an old anonymous play, which was first published in 1591. It was in two parts. The title was: *The Troublesome Raigne of King Iohn*.

This old play has been reprinted in Hazlitt's "Shakespeare's Library," Part II., Vol. I., pp. 221-320.

Shakespeare has substantially followed the old play. He has introduced only one new character, James Gurney, who speaks but four words, I. i. 231. He omits entirely one Scene of the old play, in which are portrayed the pillaging of an abbey, and the licentiousness of the monks.

A detailed list of the differences between the two plays can be found in Transactions New Shakespeare Society, 1874, pp. 397-406, article by Simpson; Shakespeare Primer, Dowden, pp. 89-91.

Mr. Simpson's article has been cited by Rolfe in his edition of this play, Introduction, p. 37.

Shakespeare basing his play not on

Holinshed's *Chronicles*, as he does most of his historical dramas, but on *The Troublesome Raigne*, accepts the history of the latter which varies in many particulars from actual history. For a statement of these differences *vide* Commentaries on the Historical Plays of Shakespeare, Courtenay, Vol. I., pp. 1-33; Preface to Clarendon Press edition of this play, pp. v-vii.

II. Explanatory Notes.

ACT I.

SCENE I.

In my behaviour. By means of my words and conduct. For this use of *in*, cf. V. 2. 129; *Twelfth Night*, II. 2. 24.

Embassy. Message relating to state affairs. Cf. verses 22, 99; also II. 1. 44.

Territories. Feudal dependencies.

Control. Constraint, compulsion. Cf. *Richard III.*, III. 5. 84.

Lightning . . thunder. Reference is to the swiftness of the former, the noise of the latter.

Mention of *cannon* here and elsewhere in this play; also in *Macbeth*, I. 2. 37; *Hamlet*, V. 2. 288; is an anachronism. Shakespeare in this case, as frequently, "uses terms which were familiar to his audience, to present a particular image to their senses. Had he, instead of cannon, spoken of the mangonell and the petraria—the stone flinging machines of the time of John—he would have addressed himself to the very few who

might have appreciated his exactness; but his words would have fallen dead upon the ears of the many." Knight.

Sullen. Sad, melancholy. Cf. *Richard II.*, I. 3. 227, 265; V. 6. 48; *Sonnet LXXI.* 2.

Conduct. Escort. Cf. *Twelfth Night*, III. 4. 265.

Chatillon. A quadrisyllable. Spelled in the *Folios Chatillion*.

Upon. In support of. Cf. II. 1. 237; *Macbeth*, III. 6. 30.

The manage. Administration. Cf. *Richard II.*, I. 4. 39.

Charge. Expense.

Bastard. "The old play gives only this slight hint of the character which Shakespeare has made so much of:

'Next them a bastard of the king's deceas'd,
A hardie wild-head, rough, and venturous.' "

Rolfe.

Put you o'er. Refer you.

A'. He. Cf. Abbott, Grammar, § 402.

Pops. "To thrust suddenly and unexpectedly." Schmidt.

Pound. Used by Shakespeare as either singular or plural. Cf. verse 94.

Whether. In *Folios* spelled *where*. It was so pronounced. Cf. Abbott, Grammar, § 466.

Fair fall, seq. Good luck befall my mother. Cf. *Love's Labour's Lost*, II. 1. 125; *Venus and Adonis*, 472.

A trick. "Peculiar feature; a slight but characteristic expression, whether of look or

voice." Wright. Cf. *All's Well*, &c., I. 1. 107; *Winter's Tale*, II. 3. 100; *Lear*, IV. 6. 108.

Affecteth him. Is an imitation of him, resembles him. "*Affect* is used in Shakespeare in the sense of 'imitate,' but not elsewhere with a personal object." Wright.

A half-fac'd groat. Reference is to the *groat*, first coined in 1503, on which was stamped the profile or half-face of the king. This is another of Shakespeare's anachronisms, as King John reigned 1199-1216.

For the use of *half-fac'd* as an expression of contempt, Cf. *II. Henry IV.*, III. 2. 283.

In an embassy. *In* used for *on*. Cf. Abbott, Grammar, § 160.

Took it on his death. Took an oath. Cf. *I. Henry IV.*, V. 5. 154.

Which fault. Cf. Abbott, Grammar, § 269.

Sooth. Truth.

This concludes. *This* decides, settles it. Cf. *Love's Labour's Lost*, IV. 2. 170.

Lord of thy presence. Possessing for your inheritance only a fine person. Cf. verse 88, above.

An if. And if. Cf. Abbott, Grammar, §§ 101, 103, 105.

Sir Robert's his. "That is, his shape, which is also his father Sir Robert's." Wright. "May perhaps be=his, derived from Robert, or Sir Robert's shape as seen in him; spoken contemptuously, the repeated *his* being treated as a noun." Rolfe.

A rose. It was the fashion in Elizabeth's day

to wear, stuck behind the ear, a real rose or a rosette of ribbons.

Three-farthings. Reference is to the *three farthing* pieces of silver, coined by Queen Elizabeth, in 1561. On them was the Queen's profile, with a rose behind her ear. They were extremely thin.

And, to, seq. In addition to. Cf. Abbott, *Grammar*, § 185.

Sir Nob. A contemptuous diminutive for Sir Robert.

Unto the death. Cf. *Much Ado*, I. 3. 72; *Love's Labour's Lost*, V. 2. 146.

Plantagenet. From Latin, *planta genistæ*, sprig of broom, emblem of Geoffrey, count of Anjou. It was the surname of a line of English kings founded by Henry II., son of Geoffrey, 1154-1399.

By chance but not by truth, seq. "I am, says the sprightly knight, *your grandson*, a little *irregularly*, but every man cannot get what he wishes the legal way. He that *dares not* go about his designs *by day* must *make his motions* in the *night*; *he* to whom the door is shut must climb *the window* or leap *the hatch*. This, however, shall not depress me; for the world never inquires how any man got what he is known to possess, but allows that *to have is to have*, however it was *caught*, and that *he who wins shot well*, whatever was his skill, whether the arrow fell *near* the mark or *far off* it." Johnson.

In at the window, or else o'er the hatch, were proverbial expressions denoting illegitimacy.

A *hatch* was the upper half of a door, which was divided into two parts so that either part could be closed or opened independent of the other.

Good fortune come to thee. According to the proverb, *Bastards are born lucky*. The Bastard who inherits good luck with his illegitimacy, wishes his brother who was *got i' the way of honesty* the same.

Joan. A peasant girl. Cf. *Love's Labour's Lost*, III. 1. 207; V. 2. 930.

Good den . . God-a-mercy. Good evening . . God have mercy.

"Faulconbridge is now entertaining himself with ideas of greatness, suggested by his recent knighthood. *Good den*, *Sir Richard* he supposes to be the salutation of a vassal; *God-a-mercy*, *fellow*, his own supercilious reply to it." Steevens.

'Tis too respective, seq. "The construction is the same as if in the previous line instead of *forget* we had *not remember*, and the antecedent to *It* then would be *to remember men's names*.

Too respective, showing too much regard for another.

Too sociable, too companionable or familiar.

For your conversion, for one who has undergone such a change of rank as you have." Wright.

Now your traveller. Cf. *All's Well*, II. 5. 30.

Toothpick. To use a toothpick was considered an affectation of those who had traveled abroad.

Picked. Affected. Cf. *Love's Labour's Lost*, V. 1. 14; *Hamlet*, V. 1. 151.

My picked man of countries. "My travelled fop." Holt White.

Absey book. A, B, C, book or primer, which sometimes included the Catechism.

Pyrenean. Pyrenees.

Mounting. Ambitious, aspiring. Cf. *Richard II.*, V. 1. 56.

Observation. "Not so much the knowledge and experience gained by taking notice of what goes on around, as the habit of paying personal attention or court. It is derived from *observe*, as used in *II. Henry IV.*, IV. 4. 30, 49; *Timon of Athens*, IV. 3. 212; *Hamlet*, III. 1. 162." Wright.

Device. The peculiar cut or ornament of a dress.

Motion. Motive, impulse. Cf. IV. 2. 255; *Julius Cæsar*, II. 1. 64, seq.; *Twelfth Night*, II. 4. 18.

Colbrand. A Danish giant, whom Guy of Warwick overcame. Cf. *Henry VIII.*, V. 4. 22.

Give us leave, seq. A polite request to retire. Cf. *I. Henry IV.*, I. 3. 20; III. 2. 1.

Philip! sparrow! The note of the sparrow was supposed to resemble the sounds in *Philip*.

Toys. Idle rumors. Cf. *Richard III.*, I. 1. 60.

To confess. To speak frankly; to tell the truth.

Beholding. Indebted. Cf. *Julius Cæsar*, III. 2. 70.

Holp. Helped. Cf. Abbott, Grammar, § 343.

Basilisco-like. An allusion to an old play, *Soliman and Perseda*, printed in 1599, but written several years earlier. Basilisco is a cowardly

braggart, Piston is a buffoon. The latter, jumping on the former's back, makes him swear.

"*Basilisco*. O, I swear, I swear.

"*Piston*. By the contents of this blade,—

"*Basilisco*. By the contents of this blade,—

"*Piston*. I, the aforesaid *Basilisco*,—

"*Basilisco*. I, the aforesaid *Basilisco*,—knight, Good fellow, knight.

"*Piston*. Knave, good fellow, knave, knave."

Basilisco-like, the Bastard insists his mother shall call him *Knight, knight*.

Dear. Grievous. Cf. *Richard II.*, I. 3. 151; *Henry V.*, II. 2. 181.

By this light. A common form of oath. Cf. *Tempest*, II. 2. 154.

Dispose. Disposal. Cf. *Two Gentlemen of Verona*, II. 7. 86.

The aweless lion. Reference is to the story of Richard's fight with a lion, whose heart he plucked out. Cf. II. 1. 3.

ACT II.

SCENE 1.

Angiers. Angers, the capital of Anjou. It is now the capital of the department of Maine-et-Loire.

By this brave duke, seq. Richard was not slain by the Duke of Austria, but by an arrow, at the siege of Chaluz. Shakespeare, here, as elsewhere in this play, is not following the *Chronicles of Holinshed* but the old play.

Importance. Importunity. Cf. *Twelfth Night*,

V. 1. 371; *Much Ado*, II. 1. 74, where *important* is used in sense of importunate.

Shadowing. Protecting. Cf. *II. Henry IV.*, IV. 2. 14.

Indenture. Contract.

White fac'd. Reference is to the chalky cliffs of the southern coast, from which is derived the name Albion, literally, "white land."

Hedg'd in, seq. Cf. *Richard II.*, II. 1. 46, seq.

With. By. Cf. Abbott, Grammar, § 193.

More. Greater. Cf. *Lucrece*, 332.

Cull the plots, seq. Select the positions most advantageous to the attack.

Unadvis'd. Hastily, without due consideration. Cf. *II. 1. 191*; *V. 2. 132*; *Romeo and Juliet*, II. 2. 118.

Indirectly. Wrongfully. Cf. *III. 1. 275*; *Henry V.*, II. 4. 94.

Coldly. Without passion, calmly. Cf. *Romeo and Juliet*, III. 1. 55; *Much Ado*, III. 2. 132.

Expedient. Rapid. Cf. verse 223; *IV. 2. 268*; *Richard III.*, I. 2. 217; *II. Henry VI.*, III. 1. 288.

Ate. *Vide* Vol. I. p. 117.

Niece. Granddaughter. Blanch was the daughter of Eleanor, sister of John, and of Alphonso the Eighth, King of Castile. *Vide* Vol. I., p. 7; p. 59.

Unsettled humours. Dissatisfied persons.

Voluntaries. Volunteers. Cf. *Troilus and Cressida*, II. 1. 106.

Bottoms. Ships. Cf. *Merchant of Venice*, I. 1. 42; *Henry V.*, Act III., Prologue, 12,

Waft. Cf. Abbott, Grammar, § 341.

Scath. Injury. *Vide* Vol. I., p. 80; p. 315.

Circumstance. Detail.

Lineal. Hereditary.

Under-wrought. Undermined.

Out-faced infant state. Violently defied the rights of this child, Arthur. Cf. V. i. 49; *Hamlet*, V. i. 301.

Draw. Expand, develop.

Brief. Writing. Cf. *Mid. Night's Dream*, V. i. 42.

Owe. Own. Cf. verses 247, 248; IV. 2. 99; *Tempest*, I. 2. 454.

Answer, seq. What legal reason have you for making such a statement.

Blots and stains. Cf. III. i. 45.

Chastise. Accent is on the first syllable, as in V. 2. 84; *Richard II.*, II, 3. 104. Cf. Abbott, *Grammar*, § 492.

Check. "To treat as a bondman." Schmidt. "To control, chide, rebuke." Wright. Cf. III. *Henry VI.*, III. 2. 166.

His father never, seq. Elinor was divorced from Louis VII. for infidelity. She afterward married Henry II. of England.

Your skin coat. Austria, according to the old play, is supposed to have taken from Richard the skin of a lion, which he was wearing at this time.

Great Alcides, seq. The skin of the Nemean lion which Alcides wore.

Cracker. Blusterer, boaster.

Straight. Immediately. Cf. *Hamlet*, V. i. 4.

Go to it grandam. It is frequently used by

Shakespeare for *its*. Cf. Abbott, Grammar, § 228. Here Constance probably uses it ironically, to imitate the language of the nursery.

Coil. Disturbance. Cf. *Much Ado*, III. 3. 100. *Vide* Vol. I., p. 380.

Infortunate. Unfortunate. Cf. Abbott, Grammar, § 442.

In. On. Cf. *Richard III.*, I. 4. 71.

Canon, seq. Cf. *Exodus*, XX. 5.

Bedlam. Lunatic.

God hath made, seq. *A crux*. I think Singer's explanation is correct. "Young Arthur is here represented as not only suffering *from* the guilt of his grandmother, but also by *her* in person, she being made the very instrument of his sufferings. So that he is *plagued on her account*, and plagued with her, that is, by her. *Her* sin brings upon him *his* injury, or the evil *he* suffers; and *her* injury, or the evil *she* inflicts, is as the beadle to her sin, or executioner of the punishment annexed to it."

To cry aim. A term borrowed from archery, used here in the sense of giving encouragement or approval. Schmidt says: "Equal to encourage the archers by crying out *aim*, when they were about to shoot, and then in a general sense to applaud, to encourage with cheers."

Warn'd. Summoned. Cf. *Richard III.*, I. 3. 39.

Winking. Closed. Cf. *Richard II.*, IV. 1. 284; *Cymbeline*, II. 4. 89.

Doth. Example of confusion of proximity. Cf. Abbott, Grammar, § 412.

Dishabited. Dislodged.

Words, seq. Cf. *Lucrece*, 1027, 1042.

Forwearied. Weary, fatigued.

Divinely. Meaning same as *religiously* in verse 246 below.

Aspect. Accent on second syllable. Cf. Abbott, Grammar, § 490.

Worthiest. In Elizabethan English superlative was frequently used where comparison was between two objects. Cf. Abbott, Grammar, § 10; also verse 332 of this Scene.

Unvex'd. "Undisturbed, unmolested. *Vex* had formerly a much stronger sense than at present. See Psalm LXXXVIII. 6, Prayer Book version: 'Thou hast *vexed* me with all thy storms.'" Wright.

Retire. Cf. verse 326; V. 5. 4; *I. Henry IV.*, II. 3. 54. On subject of substantives formed from verbs, cf. Abbott, Grammar, § 451.

Fondly. Foolishly. Cf. *Richard II.*, III. 3. 185.

Pass. Reject, pass by.

Roundure. Circle, enclosure.

Possession. A quadrisyllable. Cf. Abbott, Grammar, § 479.

Bloods. Brave men. Cf. verse 461.

Compound. Settle, agree. Cf. *Coriolanus*, V. 6. 84.

Worthiest. Cf. Abbott, Grammar, § 10.

Fleet. Pass away. Cf. *Merchant of Venice*, IV. 1. 135.

Swing'd. Whipped. Cf. *II. Henry IV.*, V. 4. 21.

Fence. Defense.

Malicious. "Full of hate." Schmidt.

Gilt. Cf. *Macbeth*, II. 2. 56; Vol. I., p. 218.

Like a jolly troop, seq. Huntsmen were in the habit of covering their hands with the blood of the deer they killed. Cf. *Julius Cæsar*, III. 1. 106.

Censured. Judged. Cf. *Coriolanus*, II. 1. 25

Greatest. Cf. Abbott, Grammar, § 10.

Ocean. A trisyllable.

Climate. Sky.

Mousing. Tearing, as a cat does a mouse. Cf. *Mid. Night's Dream*, V. 1. 274.

Differences. Disagreements.

Cry havoc. The signal that no quarter was to be given. Cf. *Julius Cæsar*, III. 1. 273.

Potents. 'Potentates.

Confusion. Destruction. Cf. *Macbeth*, III. 5. 29.

King'd of. Ruled by. Cf. Abbott, Grammar, §§ 290, 170.

Scroyles. "Scabs, scrofulous wretches; a term of contempt, from the French *les escronelles*, the King's evil." Wright.

Mutines. Mutineers. "Malone cites a *History of the Jews*, written in Hebrew by Joseph Ben Gorion, and translated into English by Peter Morwyn, 1575, which tells how three factions in Jerusalem, which had been engaged in 'most cruel battailes' with one another, made peace, 'intending to turne their cruelty upon the Romaines, confirming and ratifying the same atonement and purpose by swearing to one

another,' etc. Shakespeare had probably read this book, as the allusion is not in the old play." Rolfe.

Soul-fearing. Soul-terrifying. Cf. *Merchant of Venice*, II. 1. 9.

Vulgar. "General, common to all." Schmidt.

The policy. That which is politic.

Peevish. Foolish. Cf. *Julius Cæsar*, V. 1. 61; *Merry Wives*, I. 4. 14.

Persever. Accent is on the second syllable, as in *Hamlet*, I. 2. 92.

Zealous. Religious.

Complete of. Full of.

Spleen. Impetuosity, as in II. 1. 68.

Ope. Open. Cf. *Julius Cæsar*, I. 2. 267.

A stay. "A check or hindrance, that calls upon us to stop. We must not examine too nicely the figure which follows, or enquire how a stay can be said to shake anything." Wright.

Bounce. "Bang." Schmidt.

Zounds. An oath, contracted from God's wounds.

Unsur'd. Unsure, unassured. Cf. III. 1. 283.

Table. Tablet, that on which a picture is painted.

Drawn . . Hang'd . . Quarter'd. Cf. *Much Ado*, III. 2. 22, seq.

It. Redundant.

Volquessen. A part of the modern Normandy.

Assur'd. Affianced.

Is not the Lady Constance, seq. In the old play Lady Constance was present in this Scene.

Passionate. Sorrowful. In III. 4. 39, IV. 2.

79, 263, *passion* is used to describe strong emotion of any kind. Cf. *Tempest*, I. 2. 392.

Vantage. Advantage.

Solemnity. Marriage ceremony. Cf. *Mid. Night's Dream*, I. 1, 12.

Composition. Agreement. Cf. *Ant. and Cleo.*, II. 6. 58.

Departed. Parted.

Rounded. Whispered. Cf. *Winter's Tale*, I. 2. 217; *Passionate Pilgrim*, 349

Commodity. Self-interest, advantage. Cf. verses 573, 574, 578.

"The figures of speech in the next few lines are derived from the game of bowls." Wright.

The world, who, seq. *Who* "is used of inanimate objects regarded as persons." Abbott, Grammar, § 264, q. v.

Peized. Poised.

Indifferency. Impartiality.

But for because. Cf. Abbott, Grammar, § 151.

Angels, *Vide* Vol. I., p. 166. Cf. III. 3. 8.

ACT III.

SCENE I.

Be well advised. Consider well. Cf. IV. 2. 214; *Henry V.*, I. 2. 179.

Capable of fears. Susceptible to fears. Cf. II. 476; *All's Well*, I. 1. 106.

Subject. Accent is on last syllable. Cf. Abbott, Grammar, § 490.

Shaking of. *Idem*, § 178.

Rheum. Tears. Cf. IV. 1. 33; IV. 3. 108.

Sightless. Unsightly. Cf. II. 1. 143, where *sightly* means pleasing to the eye.

Swart. Swarthy, black. Cf. *Comedy of Errors*, III. 2. 104.

Prodigious. Monstrous, unnatural. Cf. verse 91; *Richard III.*, I. 2. 22.

Stoop. "That is, stoop to grief." Malone.

The alchemist. Cf. *Sonnet XXXIII.*

High tides. Festivals on saints' days.

Prodigiously be cross'd. "Be disappointed by the birth of a prodigy or monster." Wright.

But. Except. Cf. Abbott, Grammar, § 128.

Counterfeit. "The word meant a portrait (see *Merchant of Venice*, III. 2. 115: *Fair Portia's counterfeit*, etc.) as well as a false coin; and perhaps, as Malone and Clarke suggest, the two senses are blended here." Rolfe.

Touch'd and tried. Reference is to the custom of testing counterfeit coin by means of a touchstone, which was a black jasper. Cf. *Richard III.*, IV. 2. 8; *Timon of Athens*, III. 3. 6.

Painted. Unreal, artificial. Cf. *Richard III.*, I. 3. 241; *As you Like It*, II. 1. 3; *Hamlet*, III. 1. 53.

O Lymoges! O Austria. Shakespeare here follows the old play in making one personage of two enemies of Richard, Cœur-de-lion. "Leopold, Duke of Austria, threw him into prison in a former expedition (in 1193); but the castle of Chaluz, before which he fell (in 1199) belonged to Vidomar, Viscount of Limoges; and the archer who pierced his shoulder with an arrow (of which wound he died) was Bertrand de Gourdon." Steevens. Cited by Rolfe

That bloody spoil. Referred to in verse 128 as *a lion's hide*.

Sooth'st up. Flatterest. Cf. *Coriolanus*, II.

2. 77.

Ramping. Rampant.

Should speak. Cf. Abbott, Grammar, § 326.

Force perforce. Violently, an emphatic form of *perforce*.

Stephen Langton. "On the death of Hubert Fitzwalter, Archbishop of Canterbury, 13th July, 1205, the monks elected Reginald, the sub-prior, and sent to Rome to have the election confirmed by the Pope. The Pope, however, refused to confirm it in the absence of letters recommendatory from the King. The monks, then, fearing the King's displeasure, begged him to nominate one whom they might elect, and he ordered them to vote for John Gray, Bishop of Norwich, who was accordingly chosen. But the Pope quashed this election also, 'and procured by his papall authoritie the moonks of Canturburie . . to choose one Stephen Langton, the cardinall of S. Chrysogon, an Englishman borne' (Holinshed, III. 171), whom John refused to acknowledge." Wright.

Interrogatories. Vide Vol. I., p. 176.

As. Cf. Abbott, Grammar, § 384.

Grossly. Stupidly.

Excommunicate. Cf. Abbott, Grammar, § 342.

Room. In Shakespeare's day *Rome* and *room* were pronounced *room*. Vide Vol. I., p. 106. Cf. *I. Henry VI.*, III. 1. 51; *Lucrece*, 715, 1644.

Untrimmed. Meaning uncertain. "Divested

of her wedding-gown." Schmidt. "In deshabille; and in some such condition was Blanch on account of her unexpected nuptials and the haste in which they were performed." White. It was the custom at that time for brides to go to church with their hair dishevelled. Wright and Rolfe both think *untrimmed* may refer to this custom. I am inclined to agree with them.

Faith . . need. Not what she really thinks but what her interest makes necessary Cf. *Romeo and Juliet*, V. 1. 75.

Infer. Prove, demonstrate.

But new before. Recently, lately, only just before.

To clap, seq. When such an agreement was made it was the custom to clasp hands. Cf. *Taming of the Shrew*, II. 1. 327.

Regreet. Salutation. Cf. *Merchant of Venice*, II. 9. 89.

Play fast and loose. A cheating game. It is thus described by Sir John Hawkins: "A leathern belt is made up into a number of intricate folds, and placed edgewise upon a table. One of the folds is made to resemble the middle of the girdle, so that whoever should thrust a skewer into it would think he held it fast to the table; whereas, when he has so done, the person with whom he plays may take hold of both ends, and draw it away." Shakespeare refers to it several times; e. g., *Love's Labour's Lost*, III. 1. 104; *Antony and Cleo.*, IV. 12. 28.

Unconstant. Inconstant. Cf. *Lear*, I. 1. 304.

Mortal. Deadly. Cf. *Richard II.*, III. 2. 21.

Indirect. Wrong, unjust. Cf. II. 1. 49;
Richard III., I. 4. 224.

Indirection. Injustice, dishonest practice. Cf.
Julius Cæsar, IV. 3. 75.

Fire cools fire. Cf. *Coriolanus*, IV. 7. 54;
Julius Cæsar, III. 1. 171; *Romeo and Juliet*, I.
 2. 46.

By which thou swear'st, seq. "By the oath
 thou hast taken thou hast sworn against religion,
 which is the thing thou swearest by.

Pandulph's argument is that no oath is binding
 which is opposed to the higher obligations of
 religion. The vow to God must be kept before
 and above all others. Other pledges of faith
 are of less certain obligation, and only bind the
 person who gives them not to commit perjury;
 but if by keeping them he breaks his vow to
 God he commits perjury in the highest degree,
 and to avoid this must break that pledge which
 is less binding than his religious obligation."
 Wright.

Is. The verb agrees with *rebellion*, not *vows*.

Suggestions. Temptations, incitements to do
 evil. Cf. *Tempest*, II. 1. 288; IV. 1. 26.

Light. Cf. Abbott, Grammar, § 412.

As. *Idem*, § 109.

Braying. Cf. *Hamlet*, I. 4. 11; *Richard II.*,
 I. 3. 135.

Measures. Music.

Respects. Considerations, motives.

Fall from. Desert.

Cousin. Vide, note on *niece* under II. 1. Cf
 III. 3. 2.

Puissance. Military force.

SCENE 2.

Breathes. Lives.

Philip. Sir Richard. Cf. I. 1. 160-3.

SCENE 3.

Angels. Vide note under II. 1.

His. Its. Cf. Abbott, Grammar, § 228.

Bell, book, and candle. No fear of excommunication shall deter me. In the form of excommunication in the Romish church "the bell was tolled, the book of offices for the purpose used, and three candles extinguished." Nares.

Advantage. Interest upon money. Used here metaphorically. Cf. *Merchant of Venice*, I. 3. 71. Vide Vol. I, page 160; Shakespeare's Plots, Fleming, pp. 165-169.

What good respect. How great respect, regard.

Bounden. Bound, under obligation. Cf. Abbott, Grammar, § 344.

Gawds. Toys. Cf. *Mid. Night's Dream*, IV. 1. 164.

Drowsy race, seq. "Drowsy, logically, though not grammatically, belongs to *night*, by the usual Shakespearian inversion; and surely the clock striking twelve may be said to strike on into the course or current of the slow night." Fleay.

Heavy-thick. Cf. Abbott, Grammar, § 2.

If that. Cf. Abbott, Grammar, § 287.

Conceit. The mental faculty.

Brooded. Derived from noun *brood*. Brooding, as a bird sitting on its nest.

Troth. Faith. Cf. *As You Like It*, I. 2. 94.

Adjunct. Joined to.

Powers. Armed forces. Cf. II. 1. 398; IV. 2. 129.

SCENE 4.

Flood. Sea. Cf. *Merchant of Venice*, I. 1. 10; *Othello*, I. 3. 135.

Armado. Fleet of war vessels; derived from Spanish *armada*. Cf. *Comedy of Errors*, III. 2. 140.

Convicted. Defeated.

Bloody England. King John.

Advice disposed, seq. Such rapid movement so carefully considered.

Detestable. Accent on first syllable; also in *Romeo and Juliet*, IV. 5. 56; V. 3. 45. Cf. Abbott, *Grammar*, § 492.

Fell anatomy. Cruel skeleton. Reference is to death.

Canonized. Accent on second syllable. Cf. Abbott, *Grammar*, § 491.

To England if you will. "Constance here replies to Philip's invitation in line 20. Possibly lines 21-67 may have been added to the original draft of the play, or Constance after the first outburst of her distraction relapses into apathy and gives herself up to Philip's guidance." Wright.

Envy at. Envy.

Suspire. "To be born, to come into life." Schmidt.

Dim. Colorless.

You hold too heinous, seq. You grieve too much, and thereby sin.

Never had, seq. Cf. *Macbeth*, IV. 3. 216.

Remembers me. Reminds me.

This form. Head-dress.

That it. So omitted. Cf. Abbott, Grammar, § 283.

Show. Appear to be; seem.

Rub. Impediment, obstacle. "A technical term denoting any impediment to the course of a bowl. Cf. *Richard II.*, III. 4. 4." Wright.

Whiles. While. Cf. Abbott, Grammar, § 137.

Makes nice of. Is not scrupulous about.

Lays you plots. Lays plots that shall conduce to your interest.

True blood. Blood of a legitimate heir.

No scope of nature. Nothing that takes place in the regular course of nature.

Will pluck away. Will assign to them some other than a natural cause.

Prisonment. Imprisonment.

Hurly. Tumult. Cf. *II. Henry IV.*, III. 1. 25; *Macbeth*, I. 1. 3.

A call. "An instrument to call or entice birds." Schmidt. Cf. *Taming of the Shrew*, IV. 1. 197; *Romeo and Juliet*, II. 2. 159.

Topfull. Brimful. Cf. *Macbeth* I. 5. 43.

ACT IV.

SCENE I.

Arras. Tapestry hanging, manufactured at Arras. Between it and the wall a person could

easily conceal himself. Cf. *Hamlet*, II. 2. 163; III. 3. 28; IV. 1. 9; *Much Ado*, I. 3. 63.

Which. In Elizabethan English *which* was used interchangeably with *who* and *that*. Cf. Abbott, Grammar, § 265.

Uncleanly. Unbecoming.

I have to say, seq. I have something to say.

Only for wantonness. It was one of the affectations of the day for courtiers to be melancholy. Cf. *As You Like It*, IV. 1. 10, seq.

Christendom. Christianity, baptism.

Doubt. Suspect. Cf. IV. 2. 102; V. 6. 44; *Hamlet*, I. 2. 256.

Practises. Plots.

Rheum. Vide note under III. 1.

Dispiteous. Pitiless.

Writ. Cf. Abbott, Grammar, § 343.

Watchful minutes. Minutes that watch the hour. Cf. Abbott, Grammar, § 419a.

Sick Service. Service during sickness.

An if. Cf. verse 68. Vide note under I. 1.

Heat. Heated. Cf. Abbott, Grammar, § 342.

Stubborn-hard. Cf. *boisterous-rough*, verse 76. Cf. Abbott, Grammar, § 2.

Angerly. Angrily.

Want pleading. "Be insufficient to plead." Wright.

In undeserv'd extremes. Being used in such extreme cruelty, for which it should not be used.

Tarre. Urge.

Of note. Well known.

Owes. Vide note under II. 1.

Sleep doubtless and secure. Without doubt and fear.

Closely. Secretly. Cf. *Hamlet*, III. 1. 29; *Romeo and Juliet*, V. 3. 255.

SCENE 2.

Once again crown'd. "This was the fourth time that John was crowned. The second coronation was at Canterbury in the year 1201. He was crowned again at the same place, after the murder of his nephew, in April, 1202; probably with a view of confirming his title to the throne, his competitor no longer standing in the way (Malone)." Rolfe.

To guard. To ornament, as a dress was ornamented with facings, trimmings. Cf. *Merchant of Venice*, II. 2. 164; *Much Ado*, I. 1. 288.

Antique. Accent always on the first syllable.

Confound . . skill . . covetousness. By a covetous or excessive desire to improve what they have done they mar it.

Since all, seq. "That is, since we make our preferences yield in all cases to your will." Rolfe.

Possess'd you with. Informed you of. Cf. *Merchant of Venice*, IV. 1. 35.

To sound. To express. Cf. *Richard II.*, III. 4. 74.

Them. Cf. Abbott, Grammar, § 214.

Enfranchisement. Release from prison. Cf. *Julius Cæsar*, III. 1. 81.

In rest. In peaceful possession.

To mew up. To imprison. Cf. *Richard III.*, I. 1. 38.

Good exercise. "'In the middle ages,' says Percy, 'the whole education of princes and noble youths consisted in martial exercises, etc.' Cf. *As You Like It*, I. i. 76, seq." Wright.

Our goods. Shakespeare frequently puts an abstract noun, which is singular, in the plural. Cf. *Loves*, *Macbeth*, III. i. 122; *Sights*, *Richard II.*, IV. i. 314; *Peaces*, *Winter's Tale*, II. i. 139.

Than where upon, seq. "We ask his liberty only on this ground, that the commonwealth reckons it to be for your advantage." Wright.

Man should. The relative *that* omitted. Cf. Abbott, *Grammar*, § 244.

Close aspect. The expression of his face, which indicates something concealed.

Battles. Armies.

Answer'd. Atoned for. Cf. *Julius Cæsar*, III. 2. 85.

Here or hence. Cf. V. 4. 29.

Apparent. Evident.

Grossly. Unskilfully. Cf. III. i. 163.

Bad world the while. A current phrase meaning *the world is out of joint*. Cf. *I. Henry IV.*, II. 4. 146; *Richard III.*, III. 6. 10.

Weather. Storm, tempest.

From France to England. "The King asks *how all goes in France*; the Messenger catches the word *goes*, and answers that *whatever* is in *France goes now into England*." Johnson.

Intelligence. Spy, informer. Abstract for concrete. Cf. *Shakespeare Lexicon*, Schmidt, Vol. II., pp. 1421-1423.

Drunk. Cf. *Macbeth*, I. 7. 35-36.

Your noble mother. Queen Elinor died in 1203 or 1204. *The Lady Constance* died at Nantes, 1201.

Idly. Incidentally. Cf. *Richard II.*, V. 2. 25.

Occasion. Fortune. Cf. *II. Henry IV.*, IV.

I. 72.

How wildly, seq. My affairs in France are getting in a bad way.

Amaz'd. Bewildered.

Fantasied. Filled with strange fancies.

Should deliver up, seq. Cf. V. 1.

Arthur, whom, seq. Cf. Abbott, Grammar, § 410.

Sprightful. High-spirited.

To-night. Last night. Cf. *Merchant of Venice*, II. 5. 18. Sometimes Shakespeare uses it to mean this present night, e. g., *Much Ado*, II. 1. 177; sometimes the following night, e. g., *Merchant of Venice*, I. 2. 139.

Fearful action. Action expressive of fear.

Embattailed and rank'd. Arranged in order of battle, in ranks.

Artificer. Artisan.

No had. Did you not have?

To break within the bloody house of life. "To break within the house of life, viz., the body, and make it bloody, shed its blood." Schmidt. An example of prolepsis. For other examples *vide Shakespeare Lexicon*, Schmidt, Vol. II., p. 1420.

More upon humour, seq. More upon caprice than careful consideration.

Here is your hand, seq. Cf. IV. 1. 33.

Broke with. Cf. *Much Ado*, I. 2. 16; II. 1. 310.

Made it no conscience. Did not consider it a matter of right and wrong; had no scruples.

This fleshly land. "This land of flesh to which he compares his body." Wright.

Foul imaginary eyes of blood. The eyes of my imagination, which were bloody.

Conjure. Accent on first syllable; also in *Macbeth*, IV. 1. 50; *Two Gentlemen of Verona*, II. 7. 2. Accent is on second syllable in *Romeo and Juliet*, II. 1. 26; *Hamlet*, V. 1. 279; *Othello*, I. 3. 105; III. 3. 294.

Shakespeare accents the first or second syllable of this word without regard to the meaning.

SCENE 3.

There's. Cf. Abbott, Grammar, § 335.

Semblance. Cf. *Lear*, V. 3. 187.

Saint Edmundsbury. Cf. V. 4. 10-20. This place was known as Bury St. Edmund's. It was in Suffolk, sixty miles northeast of London.

Private. Private statement.

General. "Goes greater lengths, is not so restricted as the contents of the letter." Schmidt.

Or ere. Cf. Abbott, Grammar, § 131. Also, V. 6. 44.

Distemper'd. Ill-tempered, dissatisfied.

Griefts. Causes of complaint. Cf. *Merchant of Venice*, V. 175; *I. Henry IV.*, IV. 3. 42, 48.

Reason. Speak. Cf. *Merchant of Venice*, II. 8. 27; *Richard III.*, II. 3. 39.

What is he. Cf. Abbott, Grammar, §§ 254, 244.

Wall-eyed. Having eyes that stare or glare,

Remorse. Pity. Cf. II. 1. 478; IV. 3. 110.

All murders, seq. This murder is so brutal that, compared with it, any that may be committed in the future will *prove . . . but a jest*.

Practice. Plot.

This ruin. Cf. *II. Henry VI.*, V. 2. 61.

Hand. Rolfe gives *head*. Wright says: "That is, his own hand which is uplifted while he pronounces his vow. Mason says, 'at repeating these lines, Salisbury should take hold of the hand of Arthur,' which is not likely. Pope read *head* for *hand*, which Staunton thinks gives a more elegant sense, and as the correction had the approval of Gray, it may perhaps be thought rash to pronounce it, however elegant, not only unnecessary, but wrong."

My true defence. The *defence* of my innocence.

Stand by. Maintain, support, assist. Cf. *III. Henry VI.*, IV. 1. 145; *Troilus and Cressida*, II. 2. 68; IV. 5. 89.

Gall. Wound.

Toasting-iron. "An iron used for toasting cheese; a sword called so in contempt." Schmidt. Cf. *Henry V.*, II. 1. 7-9.

Traded, seq. "Expert in it, as if it were his *trade*." Rolfe.

Inquire. Seek.

Damn'd as black. Cf. *Macbeth*, V. '3. 11.

Do but despair. Do nothing but despair, as there is no hope for thee.

Ocean. A trisyllable as in II. 1. 340.

Up. *Up* has an intensive force. It imparts "to verbs the sense of completion, by indicating that the action expressed by them is fully accom-

plished." Schmidt. It is so used by Shakespeare in *Tempest*, III. 1. 17; *Othello*, IV. 2. 75; *Love's Labour's Lost*, IV. 3. 305; and in many other plays.

Unowed. Unowned; without rightful owner.

Powers from home. The French army, which had recently landed.

Discontents. Malcontents. Cf. *Antony and Cleo.*, I. 4. 39; *I. Henry IV.*, V. 1. 76.

Cincture. Girdle. The Folios have *center*.

Businesses. Shakespeare uses the plural several times; e. g. *All's Well*, I. 1. 220; III. 7. 5; IV. 3. 98; *Winter's Tale*, IV. 2. 15.

Are brief in hand. "Must be speedily dispatched." Schmidt.

ACT V.

SCENE I.

Circle. Diadem. Cf. *Antony and Cleo.*, III. 12. 18.

From his holiness, seq. Cf. Abbott, Grammar, § 419a.

Discontented counties. Certain counties or districts of the country do revolt.

People quarrel. A spirit of disaffection pervades the people.

Convertite. Convert, penitent. Cf. *As You Like It*, V. 4. 190.

On this Ascension Day. May 23, 1213. "The date of John's form of homage to the Pope was May 15th, and Matthew Paris, in order apparently to make this a fulfilment of Peter of Pom-

fret's prophecy, calls it the eve of Ascension Day. His date is a week wrong, but in the interpretation of prophecy this is a tolerably near approximation. During the whole of John's reign Ascension Day never fell on May 16." Wright.

Give off. Take off and give up.

Behaviours. Vide note on *our goods* under IV. 2.

Glisten. Glisten. Cf. *Merchant of Venice*, II. 7. 65.

Become. Adorn. Cf. II. 1. 141; *Hamlet*, V. 2. 413; *Henry V.*, IV. 2. 40.

Forage. Go forth in search of prey as do the lion and tiger. Cf. *Henry V.*, I. 2. 110.

Cocker'd. Pampered.

Brave. "Here used in the ordinary sense of 'defy,' with a side reference to the meaning of the adjective *brave*, showy, splendid; as if *to brave our fields* signified to display his finery in our fields. It is quite in Shakespeare's manner to select his words with reference to the other meanings of which they are capable. For example, in *Hamlet*, III. 1. 76, *a bare bodkin* is a mere *bodkin*, but the epithet *bare* is used in preference because it also might mean 'un-sheathed.' " Wright.

Flesh his spirit. Cf. *I. Henry IV.*, V. 4. 133; *I. Henry VI.*, IV. 7. 36.

SCENE 2.

Rememberance. A quadrisyllable. Cf. Abbott, *Grammar*, § 477.

The precedent. The original copy. Cf. *Richard III.*, III. 6. 7.

Cries out upon. *Cries out* against Salisbury. Cf. *As You Like It*, II. 7. 70; *I. Henry IV.*, IV. 3. 81.

Stranger march. The *march* of the *stranger*, foreigner.

Upon the spot. On account of the cause of *this spot*, disgrace.

Grapple thee, seq. "The reference, as Malone pointed out, is to the Crusades, in which the Christian armies of Europe laid aside their mutual animosities and combined against the infidels. Compare the opening speech of *I. Henry IV.*" Wright.

To spend. Cf. Abbott, Grammar, § 350.

Affections. Feelings, passions. Cf. *Tempest*, V. 18; *Love's Labour's Lost*, I. 1, 9; *Julius Cæsar*, II. 1. 20.

Compulsion, seq. "*Compulsion* is here used in reference to what Salisbury has just before called *this enforced cause*; that is, the cause to which he felt himself compelled by *the infection of the time*. *Brave respect* is used for *noble consideration, patriotic regard*." Clarke.

An Angel spake. "Lewis, seeing the legate approach as he was speaking, regards his coming as a confirmation of his words, which now seem to him to have been uttered by a kind of divine inspiration." Wright.

Foster'd up at hand. Raised by hand, domesticated.

Shall pardon. Will *pardon*. Cf. *Lear*, V. 3. 22;

Merchant of Venice, IV. 1. 149; *As You Like It*, V. 1. 13; also, Abbott, Grammar, § 317.

Propertied. To make a property or tool of. "The word is derived from the technical sense of the word *property* as used in the theatre." Wright. Cf. *Mid. Night's Dream*, I. 2. 108; *Twelfth Night*, IV. 2. 99.

Interest to. Claim to. Cf. *I. Henry IV.*, III. 2. 98.

Underprop. To support. Cf. *Richard II.*, II. 2. 82.

Bank'd their towns. Sailed along the rivers on the banks of which their towns are situated.

Set. This word applies to cards as well as to tennis. Cf. *Titus Andronicus*, V. 1. 100; *Henry V.*, I. 2. 262.

Head. Army.

Dealt for him. Acted for him.

Wilful-opposite. Cf. Abbott, Grammar, § 2.

Temporize. To come to terms; to compromise. Cf. *Much Ado*, I. 1. 276; *Coriolanus*, IV. 6. 17.

And reason too. And there is reason; it is reasonable. Cf. *III. Henry VI.*, II. 2. 93; *Coriolanus*, IV. 5. 247.

Harness'd. Dressed in armor.

Unadvised. Cf. note under II. 1.

Unhair'd. Beardless.

The hatch. Cf. note under I. 1.

Feebled. Enfeebled. Cf. *Coriolanus*, I. 1. 199.

Aery towers. "Tower was a term in falconry for the spiral upward flight of the bird; as *souse* was for its pouncing upon its prey." Rolfe.

Revolts. Rebels.

Brave. Defiance, bravado. Cf. *Troilus and Cressida*, IV. 4. 139; *I. Henry VI.*, III. 2. 123.

Brabbler. Brawler.

A bare-ribb'd death. Having bare ribs, like a skeleton.

SCENE 3.

Swinstead. Should be Swineshead, which is in Lincolnshire. The abbey there was founded by Robert de Greslei in 1134.

Supply. Reinforcements. Cf. V. 5. 12; *I. Henry IV.*, IV. 3. 3; *II. Henry IV.*, I. 3. 28.

Retire themselves. Retreat. "*Retire*, like *endeavour*, *remember*, and many other words, was once reflexive." Wright. Cf. *Tempest*, V. 1. 310; *Coriolanus*, I. 3. 30; *Winter's Tale*, IV. 4. 663.

SCENE 4.

Stor'd with. Supplied with. Cf. *Henry V.*, III. 5. 31.

In spite of spite. In despite of everything. Cf. *III. Henry VI.*, II. 3. 5.

Bought and sold. Betrayed. Cf. *Comedy of Errors*, III. 1. 72; *Troilus and Cressida*, II. 1. 51.

Unthread the rude eye, seq. "Withdraw from the difficult and hazardous undertaking in which you are engaged." Wright.

May this, seq. Can this. Cf. Abbott, *Grammar*, § 307.

A quantity. A small portion. Cf. *The Taming of the Shrew*, IV. 3. 112; *II. Henry IV.*, V. 1. 70.

Resolveth. Dissolveth.

Hence. Hereafter.

Rated. Appraised.

Rumour. A noise, a confused din. Cf. *Julius Cæsar*, II. 4. 18.

Beshrew. A mild form of imprecation. Evil befall my soul.

Bated. Diminished. Cf. *The Merchant of Venice*, IV. 1. 72.

SCENE 5.

Clearly. Completely; or it may mean cleanly.

Supply . . are. *Supply* is plural.

Shrewd. Evil. Cf. *The Merchant of Venice*, III. 2. 246.

Stumbling night. Night in which, owing to the darkness, one is liable to stumble.

Keep good quarter. Guard carefully your posts. Cf. *I. Henry VI.*, II. 1. 63.

SCENE 6.

What art thou? Cf. Abbott, Grammar, § 254.

Come one way, seq. "Come by one line of descent." Wright.

The better arm you, seq. The better prepare you for the sudden change than if you had heard the news later.

Who did taste, seq. Kings who feared assassination by means of poison kept a servant whose duty it was to taste each dish which was served to them at their meals.

Resolved. Resolute. Cf. *Richard III.*, I. 3. 340.

Whose bowels, seq. The tradition was that

the monk died in consequence of tasting the poisoned food.

Who. Whom. Cf. Abbott, Grammar, § 274.

SCENE 7.

Touch'd corruptibly. Touched with corruption, death.

Orchard. Garden. Cf. *Much Ado*, I. 2. 10; II. 3. 4; *Julius Cæsar*, III. 2. 253.

The which. Cf. Abbott, Grammar, § 270.

Swan. Cf. *Merchant of Venice*, III. 2. 44.

That indigest. That chaotic, unsettled state of affairs.

Fare. A dissyllable. Cf. Abbott, Grammar, § 480.

Maw. Stomach.

Strait. Illiberal.

Ingrateful. Ungrateful. Cf. Abbott, Grammar, § 442.

Unreprievable. That cannot be pardoned.

Module of confounded, seq. Mould, form of ruined royalty.

Preparing hitherward. Ellipsis of *to come*.

Answer. Oppose.

Dead news. News of death.

Yon stars. The nobles who had returned to their allegiance.

Worcester. John was buried there. The stone coffin containing his body was found there July 17, 1797.

O, let us pay, seq. Let us indulge only in such woe as is befitting.

The three corners. All the remainder of the world.

III. Table of Acts and Scenes in which each character appears. Also number of lines spoken by each character. Also grouping of minor characters, to be read in a reading club by one person.

No. of
Lines.

522	Bastard, <i>I; II; III, 1, 2, 3; IV, 2, 3; V, 1, 2, 6, 7.</i>
435	King John, <i>I; II; III, 1, 2, 3; IV, 2; V, 1, 3, 7.</i>
193	King Philip, <i>II; III, 1, 4.</i>
165	Pandolph, <i>III, 1, 4; V, 1, 2.</i>
158	Salisbury, <i>III, 1; IV, 2, 3; V, 2, 4, 7.</i>
154	Lewis, <i>II; III, 1, 4; V, 2, 5.</i>
140	Hubert, <i>III, 3; IV, 1, 2, 3; V, 3, 6.</i>
120	Arthur, <i>II; III, 1, 3; IV, 1, 3.</i>
79	Pembroke, <i>IV, 2, 3; V, 4, 7.</i>
64	Citizen, <i>II.</i>
41	Chatillon, <i>I; II.</i>
39	Melun, <i>V, 4.</i>
35	Austria, <i>II; III, 1.</i>
29	Prince Henry, <i>V, 7.</i>
28	Messenger, <i>IV, 2; V, 3, 5.</i>
22	Robert Faulconbridge, <i>I.</i>
13	English Herald, <i>II.</i>
12	French Herald, <i>II.</i>
9	Bigot, <i>IV, 3.</i>
3	Essex, <i>I.</i>
2	1st Executioner, <i>IV, 1.</i>
1	Peter, <i>IV, 2.</i>
1	Gurney, <i>I.</i>
263	Constance, <i>II; III, 1, 4.</i>
55	Elinor, <i>I; II; III, 1, 3.</i>
42	Blanch, <i>II; III, 1.</i>
15	Lady Faulconbridge, <i>I.</i>
	Citizen.
	Melun.
	English Herald.
	Messenger.
	Austria.
	Robert Faulconbridge.
	Gurney.
	French Herald.
	Bigot.
	Peter.
	Essex.
	1st Executioner.
	Chatillon.
	Prince Henry.

IV. Questions.

ACT I.

1. Upon what play did Shakespeare base his *History of King Iohn*?

2. What is the explanation of the fact that Shakespeare in this play is, in many details, historically inaccurate?

Ans. Vide pp. 133, 134.

3. What are the principal differences between the two plays?

Ans. Vide pp. 133, 134.

4. What are the differences in the division of this play into Acts and Scenes between the First Folio and the modern editions?

Ans. Act II. of the modern editions is *Actus Primus, Scæna Secunda*, in the First Folio; Act III., Scene 1, verses 1-74, is in the Folio, *Actus Secundus*; Act III., Scene 1, verse 75 to end of III. 1, is *Actus Tertius, Scæna Prima*; Act III., Scs. 2 and 3, is *Actus Tertius, Scæna Secunda*; Act III., Sc. 4, is *Actus Tertius, Scæna Tertia*. The last two Acts are the same in the Folio and in modern editions.

5. Is the division of the plays in the First Folio into Acts and Scenes more or less imperfect?

Ans. Yes.

6. What is the cause of this?

Ans. I. The First Folio, there is reason to believe, was not published from Shakespeare's MSS., but from copies of the plays in the hands of the actors. II. The First Folio, although nominally edited by Heminge and Condell, was

not really edited by anybody, as is made manifest by the numerous errors it contains.

7. In what countries takes place the action of this play?

8. How does Chatillon characterize King John?

9. What comment thereon does Elinor make?

10. What message does Chatillon bring to John?

11. What defiant reply does the latter send to Philip of France?

12. What anachronism is there in this reply?

13. When were cannon first used?

Ans. About the middle of the fourteenth century. Cf. Johnson's Universal Cyclopedia, Vol. I., p. 318; History of Civilization, Buckle, Vol. I., p. 149, *note*.

14. What does Elinor say?

15. From what source does John intend to derive *this expedition's charge*?

16. What *controversy, from the country*, is referred to John for settlement?

17. What description of himself does Philip the Bastard give?

18. Why did Robert Faulconbridge try to prove Philip illegitimate?

19. What statements does he make to sustain the charge?

20. What rebuke did Elinor administer to him?

21. In what terms does John describe the Bastard?

22. What reflections on the unlikeness between

himself and Robert Faulconbridge does the Bastard make?

23. Whom does Elinor say the Bastard resembles?

24. Has the King perceived this resemblance?

25. What is the dramatic purpose of these statements?

Ans. To foreshadow the fact that the Bastard is the illegitimate son of Richard, Cœur-de-lion.

26. What facts does Robert Faulconbridge mention which confirm the suspicions of John and Elinor as to the parentage of the Bastard?

27. What decision on this subject does John announce?

28. What question, respecting his father, does Elinor ask the Bastard?

29. What is his reply?

30. What traits of character does the Bastard's reply reveal?

31. What honors does John bestow upon him?

32. What does the Bastard say to his brother?

33. What to Elinor?

34. What is the meaning of: *In at the window, or else o'er the hatch?*

35. What does John, when leaving, say to Faulconbridge, to Richard, to Elinor?

36. After all have retired, except the Bastard, what does he say in a soliloquy?

37. What is the dramatic function of this soliloquy?

Ans. It reveals three of the most prominent traits of the Bastard's character: I. His sense

of humor. II. His hatred of unreality, fraud.
III. His manliness.

38. What description of the exquisite, the dude, of Shakespeare's day is given by the Bastard?

39. What is an *Absey book*?

40. Who now enter?

41. What does Lady Faulconbridge say?

42. Who was *Colbrand the giant*?

43. Did Shakespeare create the character of James Gurney?

44. What is his dramatic function?

Ans. Shakespeare intended him to be a Mechanical Personage, a Link Person. His part in the drama, however, is so insignificant that he is superfluous. *Vide* Shakespeare's Plots, Fleming, pp. 177, 181, 323, seq.

45. Is this a defect in the construction of this drama?

Ans. Yes, most emphatically. It is a canon of dramatic art that there must be nothing in a drama, no word, no action, no character, which does not in some manner, to some degree, aid in producing the Catastrophe. Gurney is a lay figure. He enters only to retire. He says, he does, nothing which aids the action of the drama, and causes it to progress toward the Catastrophe. His introduction in this drama is, therefore, inartistic.

46. What is the significance of the phrase *Philip! sparrow!*?

47. After Gurney makes his exit what inquiry does the Bastard make of his mother?

48. What does she say in reply?

49. What is the origin, what the meaning of the phrase, *Basilisco-like*?

50. Who was the Bastard's father, and under what circumstances did he become such?

51. What does the Bastard say about his father?

52. What about his mother's *dear offence*?

53. Is the Bastard's revelation of his character, in these remarks, in harmony with John's and Elinor's description of him, and also of his conduct in this Act?

Ans. Yes.

54. Is Shakespeare's construction of Act I. artistic?

Ans. No. The action of the drama is clearly and succinctly described in the first 43 verses. The remainder of the Act, 233 verses, relates to the legitimacy of Philip the Bastard, which is of minor importance. The number of verses relating to these two events is out of all proportion to their relative importance. Shakespeare, therefore, violates the Law of Proportion, and as a consequence the construction of the Act is unsymmetrical, inartistic.

ACT II.

55. Where occur the events portrayed in this Act?

56. Why has Lymoges, Duke of Austria, espoused the cause of Arthur?

57. What does Arthur say in acknowledgment of Austria's magnanimous conduct?

58. What response, announcing his loyalty to Arthur, does Austria make?

59. What does Arthur's mother say?

60. What plans for the capture of Angiers does Philip outline?

61. What wise and humane suggestion does Constance make?

62. What traits of character do Philip and Constance reveal by the words just spoken?

63. Who now enters?

64. What report does Chatillon give of his mission to John?

65. What comments thereon do Philip and Austria make?

66. Who now enter?

67. Who constitute the two groups that meet at this time under the walls of Angiers?

68. What assertion of his claims does John make?

69. What claims does Philip make for Arthur?

70. What do Elinor and Constance say to each other?

71. What taunts and threats does the Bastard make against Austria?

72. What is the cause of the Bastard's animus toward Austria?

Ans. Cf. I. 253, seq.; II. 1. seq.

73. What final demand, which is *the very sum of all*, does Philip make?

74. What is John's response thereto?

75. In what railing, vituperation, directed toward each other, do Elinor and Constance now indulge?

76. What does Arthur say?

77. What is the meaning of *coil*?

78. With what rebuke and suggestion does Philip bring the wrangle of Arthur's grandam and mother to an end?

79. What is the dramatic nature of this wrangle?

Ans. Episodic. During it the dispute between John and Philip temporarily ceases.

80. Who now appear on the walls of Angiers?

81. What demands, what threats does John make to the Citizens of the besieged town?

82. What does Philip?

83. Of what are these two speeches examples?

Ans. Of Shakespeare's skill in narrative and controversial statement. His mastery of this style reached its consummation in *Henry V*. *Vide* Vol. II., p. 262.

84. What reply does the Citizen make to the demand of John and Philip?

85. How did Shakespeare use the comparative and superlative degrees of the adjective?

86. What decisions, based on the reply of the Citizen, do John and Philip announce?

87. What comment thereon does the Bastard make?

88. What insulting and threatening words does he address to Austria?

89. Why did Shakespeare not represent by action on the stage the battle between the English and French forces?

Ans. Owing to the imperfections of the Elizabethan theatre it was impossible to do that

effectively. Cf. *Henry V.*, Prologues to Acts I., IV.

90. After the battle what demand on the *men of Angiers* does a French Herald make?

91. What does the English Herald?

92. What is the Citizen's reply?

93. Who now enter?

94. What do John and Philip say to each other?

95. What is the Bastard's comment thereon?

96. Whom does the Citizen acknowledge as king?

97. What answer does he make to the reiterated demands of the two Kings?

98. What practical suggestion, regarding the capture of Angiers, does the Bastard make?

99. How do John and Philip receive it?

100. What plans do they elaborate for carrying that suggestion into effect?

101. What does the Bastard say of the plans of Austria and France?

102. What shrewd suggestion, intended to settle the question at issue between the Kings, and prevent the assault on the city, does Citizen now make?

103. What does the Bastard say about this suggestion?

104. What advice respecting it does Elinor give to John?

105. Do John and Philip receive it favorably?

106. Does Lewis?

107. What cynical comment on Lewis's reply does the Bastard make?

108. What does Blanch say?

109. What dowry does John give with Blanch?

110. Where are the *rites of marriage* to be solemnized?

111. What is the effect upon Constance of the betrothal of Lewis and Blanch?

112. What does John promise to do to *stop her exclamation*?

113. What reflections, uttered in a soliloquy, on *That smooth-fac'd gentleman, tickling Commodity*, does this settlement of the quarrel between John and Philip evoke from the Bastard?

ACT III.

114. Was Constance invited to the marriage of Lewis and Blanch?

Ans. Cf. II. 553-558.

115. When she is informed of the peace between John and Philip, and of the intended marriage of Lewis and Blanch, what does she say?

116. What has the bearer of this news become to Constance?

117. How does her treatment of Salisbury compare, contrast, with Cleopatra's treatment of the Messenger she had sent to Rome?

Ans. Cf. *Antony and Cleo.*, II. 5.

118. What remonstrance does Arthur utter?

119. What is Constance's response thereto?

120. What is her description of Arthur's physical appearance?

121. What is the dramatic purpose of this description?

Ans. To increase the interest of the spectator in young Arthur, and to intensify the pathos of his tragic death.

122. What reply does Constance make to John's invitation to the nuptials of Lewis and Blanch?

123. What is the dramatic purpose of this episode of Constance and Salisbury?

Ans. It is to increase the Complication of the drama, of which Constance is one of the principal complicating forces. Cf. *Tempest*, I. 2. 450-452.

124. Who now enter?

125. What description of the day on which Lewis and Blanch were betrothed does Philip give to Constance?

126. What is Constance's description of that day?

127. What charge does she make against Philip, and what curses does she pray the heavens to send upon him?

128. In what indignant and fiery words does she denounce Lymoges?

129. What taunting words of Constance does the Bastard iterate and reiterate?

130. With what rebuke is this quarrel brought to a conclusion?

131. Who now enters?

132. What message does Pandolph bring from the Pope to John?

133. What defiant reply does John make?

134. What mild remonstrance does Philip utter?

135. What reiteration of his charge against the Pope, and of his independence of him, does John make?

136. What punishment does Pandulph mete out to John?

137. Does Shakespeare in these words of John voice the Protestant and national spirit which, at that time, as the result of the overthrow of the Armada, pervaded England?

Ans. Yes.

138. Does he, later in the play, repeat and emphasize these thoughts and feelings?

Ans. Cf. V. 7. 112-118.

139. Who now joins Pandulph in cursing John?

140. What does she say?

141. How was the word *Rome* pronounced in Shakespeare's day in England?

142. What command does Pandulph issue to Philip?

143. Who now take part in the conference, and what does each say?

144. Is the advice of each one expressive of the interest and character of that person?

145. With what does Pandulph finally threaten Philip?

146. Does Philip immediately and wholly submit to the Papal Legate?

147. What protests and what request does Philip make to Pandulph?

148. By what casuistry does Pandulph make Philip believe it was right to forswear his faith so recently plighted to John?

149. Of what is Pandulph's speech an example?

Ans. Of Shakespeare's skill in lucid and logical reasoning.

150. With what threatened *peril* does Pandulph close his speech to Philip?

151. What is Pandulph's function in this part of the drama?

Ans. He is a Complicating Force. He annuls the league which John and Philip have just made. By so doing he aids the Complication of the drama.

152. What protests, warnings, prayers do Austria, the Bastard, Lewis, Blanch, Constance utter?

153. What is Philip's decision?

154. What comments thereon do John, the Bastard, Lewis, Blanch make?

155. What order does John give to the Bastard?

156. What defiance does he hurl at France?

157. What reply does Philip make?

158. What is John's response thereto?

159. What does the Bastard say of the day on which the battle is fought?

160. Whom does the Bastard kill?

161. To whose care does John commit Arthur?

162. What fears for his mother does John express?

163. Who rescued her?

164. What heroic advice does the Bastard give King John?

165. What does John say to his mother?

166. What to Arthur?

167. What does Arthur say will be the effect on his mother of his capture?

168. What is the dramatic purpose of this remark?

Ans. To foreshadow the grief of Constance, which is portrayed in the following Scene.

169. What command does John give to the Bastard?

170. What is the meaning of: *Set at liberty Imprison'd angels; . . . Bell, book, and candle shall not drive me back?*

171. What plot does John reveal to Hubert?

172. Of what is John's speech an example?

Ans. Of Shakespeare's blank verse. It is the best of that kind of work that Shakespeare had done up to the time this drama was written.

173. Is Hubert a willing tool for the King?

174. What does John, in parting, say to Arthur?

175. How do John's words and deeds when plotting the murder of Arthur compare, contrast with those of Richard III. when planning the murder of the young Princes; with those of Macbeth, when planning the murder of Banquo and Fleance?

Ans. Cf. *Richard III.*, IV. 2; *Macbeth*, III. 1.

176. Where occur the events portrayed in Sc. 4?

177. What fact does Philip mention at the beginning of this Scene?

178. What is the derivation of the word *armado*?

179. What comment on John's conduct of the campaign does Lewis make?

180. Who now enters?

181. What description of Constance's physical appearance does Philip give?

182. What apostrophe to death does she utter?

183. How does it compare, contrast with that of Claudio?

Ans. Cf. *Measure for Measure*, III. 1. 118-132.

184. With what burning words does Constance resent Pandulph's charge that she is not sorrowful but mad?

185. How do they compare, contrast with Hamlet's words to his mother when she told him he was insane?

Ans. Cf. *Hamlet*, III. 4. 137-155.

186. What does Constance say about the physical beauty of her *pretty Arthur*, and of the sad change that has taken place in him?

187. What remonstrances do Pandulph and Philip make to Constance regarding her grief?

188. What responses does she make?

189. In what words, eloquent, vehement, impassioned, does she describe the fact that grief personifies her son?

190. What fear respecting her does Philip express?

191. What is the dramatic purpose of this remark?

Ans. To foreshadow Constance's death, which was caused, according to rumor, by *frenzy*. Cf. IV. 2. 121-124.

192. What is the effect on Lewis of John's victory?

193. What considerations does Pandulph offer to Lewis to prove that *young Arthur's fall* will conduce to his interest?

194. What is the principal dramatic effect of Pandulph's words?

Ans. They foreshadow the action of the drama.

195. What fact respecting the bastard Faulconbridge does Pandulph announce?

196. Had this action of the Bastard been foreshadowed?

Ans. Cf. III. 3. 6, seq.

197. What command does Pandulph give to Lewis?

198. With what promise is it coupled?

199. What response does Lewis make?

ACT IV.

200. What directions does Hubert give to the two Attendants?

201. What hopes does the first Attendant express?

202. What is the dramatic purpose of this remark?

Ans. To reveal some traits of the character of this first Attendant.

203. What traits does it reveal?

204. What is Hubert's emotional condition?

205. What does Arthur say about his feelings, his fears?

206. What effect do Arthur's words have on Hubert?

207. Does Hubert fear that pity will prevent the perpetration of his wicked deed?

208. What was that deed?

209. What resolution does he make?

210. What tender plea does Arthur use to dissuade Hubert?

211. What sentiment does the first Attendant express?

212. Is this in perfect harmony with the other remark of this man?

213. Of what is this first Attendant an example?

Ans. Of Shakespeare's ability to draw in few words, and only in the broadest outline, a character that is consistent, uniform.

214. What comment on the first Attendant's remark does Arthur make?

215. What additional pleas to change Hubert's resolution does Arthur urge?

216. What is their effect?

217. What does Hubert think it necessary for him to do to shield himself?

218. What is the dramatic effect of this interview between Arthur and Hubert?

Ans. I. It awakens Pathos. II. It makes more tragic the cruelty of John's treatment of the young Prince.

219. How often, according to this drama, was John crowned?

220. How often was he actually crowned?

221. What comments do Pembroke and

Salisbury make on John's statement that he has been *once again crown'd*?

222. What request, speaking for himself and the other Lords, does Pembroke make of John?

223. Is that request granted?

224. Does John in granting that request manifest duplicity or weakness or humanity?

225. Who now enters?

226. What does John say to Hubert privately?

227. What comments on Hubert does Pembroke make?

228. What does Salisbury say of the effect of Hubert's words on John?

229. What fear does Pembroke express?

230. What announcement, confirming that fear, does John make to the Lords?

231. What do Salisbury and Pembroke say?

232. What does John say in denial of his responsibility for Arthur's death?

233. What charge does Salisbury bravely make?

234. What, in addition, does Pembroke say respecting Arthur's title to the Kingdom, his death, its consequences?

235. What sudden and radical effect is produced upon the King by the *indignation* and words of Salisbury and Pembroke?

236. What reflection does John utter?

237. What is the dramatic purpose of this?

Ans. It foreshadows the action of the drama.

238. What information is now brought to John by a Messenger, respecting the French levies, his mother, the Lady Constance?

239. What apostrophe does John address to *dreadful Occasion*?

240. What does John say about his mother?

241. Who leads *those powers of France*?

242. What effect do *these ill tidings* have on John?

243. Who now enter?

244. What report of his visit to the *hoarding abbots* does the Bastard give to John?

245. What of the people?

246. What of Peter of Pomfret?

247. What was the prophecy the latter made, and why did he make it?

248. What punishment did John mete out to him?

249. What final command did the King give to Hubert?

250. What news does the Bastard bring respecting the effect of Arthur's death?

251. What does King John command the Bastard to do?

252. What does the King fear?

253. What does the King do which manifests his intense agitation?

254. Does John again allude to his mother's death?

255. What report of the condition of affairs does Hubert bring to the King?

256. What does John say to Hubert about the responsibility for Arthur's death?

257. Does John attempt to evade his responsibility therefor? Upon whom does he thrust it?

258. What proofs of John's complicity therein does Hubert show to him?

259. What does the King say about *this hand and seal*?

260. What renewed effort does John make to shift the responsibility for Arthur's death on to Hubert?

261. What description of the distressful condition of *this kingdom* does the King give?

262. What fact does Hubert now announce to the King?

263. What rebuke does he administer to the King?

264. What confession does John make?

265. Upon what mission does he hastily send the Bastard?

266. What does Arthur say?

267. How did he disguise himself?

268. What did he do?

269. What is the result?

270. Whom does Salisbury say he will meet at Saint Edmundsbury?

Ans. Cf. IV. 3. 114, 115.

271. By what means had the Dauphin communicated with the English Lords?

272. What information regarding *the Dauphin's love* had Count Melun, in a private interview, given Salisbury?

273. What request does the Bastard bring to the Lords?

274. What reply do they make to the King's request?

275. What do they discover?

276. What comments on the death of Arthur are made by Salisbury, Bigot, Pembroke, the Bastard?

277. Whom does Salisbury accuse as the murderer?

278. Whom does he charge with having instigated the crime?

279. What vow do Salisbury, Pembroke, Bigot take?

280. Who now enters?

281. What does Salisbury say and do?

282. What protests do Hubert and the Bastard make against the accusations and threats of the Lord?

283. After the exit of the Lords what fierce denunciations does the Bastard utter against Hubert if he committed this *deed of death*, or even *did'st but consent to this most cruel act*?

284. What protestations of his innocence does Hubert make?

285. Does the Bastard acknowledge that Arthur was the legitimate sovereign of England?

286. What calamities does he predict will befall England as the consequence of the sudden and violent death of Arthur?

287. Is the death of Arthur the acme of the Climax of this drama?

Ans. Yes.

288. Is the location of this event, not at the centre but much nearer the end of the play, an imperfection in the construction of the drama?

Ans. Yes. The Climax of a drama should be at, or very near, the centre. In the plays

written when his art had attained perfection, Shakespeare places it there. *Vide* Shakespeare's Plots, Fleming, pp. 42-45.

ACT V.

289. What does John do?

290. On what condition does Pandulph return the crown to John?

291. What urgent request does John make of Pandulph?

292. What promise does Pandulph make to John?

293. On what day do these events take place?

294. What reflection on his deed does John make?

295. What news does the Bastard bring to John?

296. What advice, full of defiance and courage, does the Bastard give John?

297. What comment, coupled with what advice, does he make on the *happy peace* made by John with the Legate?

298. Does John now weakly yield his authority to the Bastard, as he had previously done to the Legate?

299. What command does Lewis give to Melun?

300. What agreement had been made by Lewis and the English Lords?

301. Was this agreement voluntary on the part of the latter?

302. What grief, expressive of his patriotism, does Salisbury manifest?

303. What comments thereon, which are complimentary to Salisbury, does Lewis make?

304. Who now enters?

305. What statement does Pandulph make, what command does he give, to Lewis?

306. What is Lewis's defiant reply?

307. What does the Bastard say to Pandulph?

308. What is the latter's reply?

309. What message does the Bastard deliver to the French King and to the English Lords?

310. What does Lewis say?

311. What is the Bastard's response thereto?

312. How goes the day with King John's forces?

313. What is King John's condition?

314. What word does a Messenger bring to him from Faulconbridge?

315. Whither does John go?

316. Who *alone upholds the day* for King John?

317. What information regarding the Dauphin's duplicity does Melun give to Salisbury and Pembroke?

318. What do the latter decide to do?

319. What, according to Lewis, is the result of the battle?

320. What *foul shrewd news* does a Messenger bring to him?

321. What resolution does Lewis make?

322. What is the meaning of *I come one way of the Plantagenets*?

323. Of what fact does Hubert inform the Bastard?

324. To what current custom does the Bastard allude when he inquires who *did taste to him*?

325. What does Hubert say about the Lords and Prince Henry?

326. What disaster has befallen the English forces?

327. Where does King John die?

328. What is Prince Henry's description of the King's illness?

329. What does the King say to Prince Henry and to the Bastard, of himself?

330. What does the Bastard say to the King of the losses of the English forces?

331. After the King's death what brave action does the Bastard take?

332. Of what facts concerning Cardinal Pandulph and the Dauphin does Salisbury inform the Bastard?

333. What arrangements are made for the King's funeral?

334. What protestations of loyalty to Prince Henry do the Bastard and Salisbury make?

335. What does the Prince say in response?

336. With what expression of brave and defiant patriotism, made by the Bastard, does the play end?

337. Does Shakespeare in these words, voice the sentiment of Elizabethan England?

Ans. Yes.

* * * * *

338. In what one particular is this play different from the other Shakespeare plays?

Ans. It is the only one of them that is not entered on the Register of the Stationer's Company.

339. In judging of Shakespeare's work in this play, what fact must constantly be borne in mind?

Ans. He was not writing history but a drama. Historical inaccuracies, of which there are many in this play, do not, therefore, of necessity, prove his work to be inferior, crude. He based his play on the earlier play on the same subject. His work must be judged by the use he made of the materials that play furnished. *Vide* Shakespeare's Plots, Fleming, pp. 232-236.

340. What are the principal traits of King John's character?

341. How does Shakespeare's portrayal of him compare, contrast with his portrayal of the French King Philip?

342. What are the principal traits of Philip the Bastard?

343. How does he compare, contrast with his brother Robert?

344. Ditto, with Edmund, bastard son of Gloucester?

345. What are his principal dramatic functions?

Ans. I. He is a Character-Contrast to John. II. Ditto, to his brother. III. Ditto, to the unpatriotic Lords. IV. He dominates the after part of the action of the drama.

346. How does Pandulph compare, contrast with Shakespeare's other papal legates?

347. Ditto. Arthur with the Princes in *Richard III.*?

348. Ditto, Hubert with the murderers in *Macbeth*, in *Richard III.*?

349. How do Elinor and Constance compare, contrast with each other and with Lady Faulconbridge?

350. What are the principal traits of Blanch's character?

351. This play contains several fine examples of Character-Grouping. What are some of them?

352. What classic allusions does the play contain?

353. What is one marked characteristic of this play?

Ans. It is written wholly in blank verse. There is not a line of prose in it. There are, however, some verses which are mere interjections; *e. g.*, II. 1. 276, 279; IV. 2. 181.

On Shakespeare's use of Prose and Verse, *vide* Vol. I., pp. 300, 301.

354. Is there in this play an entire absence of humor?

Ans. Yes.

355. From that fact what can we infer respecting Shakespeare's art as expressed in this play?

Ans. *Vide* Vol. I., pp. 365, 366.

V. Collateral Reading.

Characteristics of Women, Jameson, edition of Routledge, pp. 329-361.

THE WINTER'S TALE



and *Fawnia*. Dorastus and Fawnia were the prototypes of Florizel and Perdita.

The novel is very crude. It contains many errors, both chronological and geographical. These Shakespeare has embodied in the play.

Leontes sends Cleomenes and Dion
To sacred Delphos, to Apollo's temple.

II. 1. 83.

Describing Delphos, the seat of the oracle, an inland town in Phocis, Cleomenes said:

Fertile the isle. III. 1. 2.

Hermione was the daughter of

The Emperor of Russia. III. 2. 120.

Her statue was carved by that rare Italian master, *Julio Romano*.

The ship that bore Perdita from her father's court

touch'd upon

The deserts of Bohemia.

III. 3. 1.

Shakespeare introduces a *puritan who sings psalms to hornpipes*, IV. 3. 47; and a *Whitsun pastoral*, IV. 4. 134. Both of these are indigenous to England, and foreign to the place in which the action of the drama occurs.

Shakespeare's play differs from Greene's novel in many and important particulars, notably in the conclusion. Pandosto, the King, falls in love with his own daughter, Fawnia, and woos her. She rejects him,

having plighted her troth to Meleagrus, a poore Knight. Later she and Meleagrus are married, which was no sooner ended, but Pandosto (calling to mind how first he betraied his friend Egistus, how his jealousie was the cause of Bellarias death, that contrarie to the law of nature hee had lusted after his owne Daughter) moved with these desperate thoughts, he fell into a melancholie fit and to close up the Comedie with a Tragicall stratageme, he slew himselfe.

The Historie of Dorastus and Fawnia can be found in Hazlitt's "Shakespeare's Library," Part I., Vol. IV., pp. 9-83.

White, in his edition of Shakespeare, Vol. V., pp. 269-273, gives a list of the variations between the incidents in the novel and those in the play.

II. Explanatory Notes.

ACT I.

SCENE I.

Bohemia. The King of Bohemia. Cf. I. 1. 23; also *Macbeth*, IV. 3. 43; *King John*, III. 4. 8; *Henry V.*, III. 6. 131.

Visitation. A visit. Shakespeare does not use *visit* as a substantive. Cf. *Tempest*, III. 1. 32; *Love's Labour's Lost*, V. 2. 181.

Wherein our entertainment, seq. To the degree that our hospitality falls short our loves shall make amends.



THE WINTER'S TALE

I. The Source of the Plot.

The title which Shakespeare gave to this play was probably suggested to him by the conversation between Hermione and Mamillius:

Hermione. . . pray you sit by us

And tell's a tale.

Mamillius. Merry or sad shall't be?

Hermione. As merry as you will.

Mamillius. A sad tale's best for winter.

II. I. 21, seq.

The first part of the play is full of suspicion, injustice, cruelty. It is *a sad tale*, and therefore *best for winter*.

The incidents which Shakespeare has dramatized in this play he derived from a tale of Robert Greene, entitled "PANDOSTO, THE TRIUMPH OF TIME." WHEREIN IS DISCOVERED by a Pleasant Historie, that although by the meanes of sinister fortune Truth may be concealed, yet by Time in spight of fortune it is most manifestly reuealed.

Later, the novel was published under a different title; viz., *The Historie of Dorastus*

and *Fawnia*. Dorastus and Fawnia were the prototypes of Florizel and Perdita.

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Wherein our entertainment, seq. To the degree that our hospitality falls short our loves shall make amends.

The freedom, seq. "As my knowledge makes me free to do, or gives me the right to do." Rolfe.

Sleepy drinks. *Drinks* that cause sleep.

Such . . . affection . . . which. Cf. Abbott, Grammar, § 278.

Encounters . . . hath. *Ibid.*, § 334.

Attorneyed. "Performed by proxy." Schmidt.

That they, seq. *So* omitted, as frequently. Cf. Abbott, Grammar, § 283.

A vast. A boundless sea.

Loves. This use of the plural was frequent in Elizabethan English. Cf. *Two Gentlemen of Verona*, I. 3. 48; *Richard III.*, IV. 1. 25.

It. He. Cf. I. 1. 42; also *Macbeth*, I. 4. 58.

Physics. Heals, cures.

Subject. People who are under the dominion of a king. Cf. *Hamlet*, I. 1. 72; I. 2. 33.

SCENE 2.

The watery star. The moon. Cf. *Hamlet*, I. 1. 118.

Note. The marking of time by the shepherd.

For perpetuity. For endless time.

A cipher. Cf. *Henry V.*, Prologue, 17.

Part. Depart.

That may blow, seq. That no *sneaping* (cutting) winds at home may blow to prove that my fears are not groundless.

We are tougher, seq. You cannot stay so long as to tire us. Cf. IV. 4. 153.

Very sooth. In very truth.

Between's. "As Clarke notes, this particular

elision, 's for *us*, occurs often in this play; and it is curious to observe how some one peculiarity will recur in certain of Shakespeare's plays, as if he thought in that special way at that special time of writing." Rolfe.

None, none. "Shakespeare, like a true poet, knew perfectly the potent effect of an iterated word; but also like a true poet and writer of thorough judgment, used it but sparingly, and, of course, on that account, with redoubled force of impression. Here it has the effect of intense earnestness." Clarke.

Satisfaction. Information, conviction, release from uncertainty and suspense. Cf. *Measure for Measure*, I. 1. 83; IV. 2. 125; *Julius Cæsar*, II. 2. 73.

Ward. Posture of defense, guard made in fencing.

Adventure. Dare, risk, venture.

Borrow. "Shakespeare does not elsewhere use *borrow* as a noun, nor *at* with the name of a country." Rolfe.

To let. To permit.

Gest. "A stage for rest in a progress, a limited place and time of staying (Fr. *giste*, *gîte*)." Schmidt.

Good deed. In sooth, truly.

Far. A tick.

What lady, seq. Any *lady*, seq. Cf. Abbott, Grammar, § 255.

Limber. Flexible, weak.

Unsphere. Cf. *Mid. Night's Dream*, II. 1. 153.

Pay your fees. "An allusion to a piece of

English law procedure, which, although it may have been enforced till very recently, could hardly be known to any except lawyers, or those who had themselves actually been in prison on a criminal charge—that, whether guilty or innocent, the prisoner was liable to pay a fee on his liberation.” Lord Campbell.

Should. Cf. Abbott, Grammar, §§ 322–328.

Lordings. Little lords, lordlings.

Chang'd. Exchanged. Cf. *Tempest*, I. 2. 441.

Doctrine. Instruction. Cf. *Love's Labour's Lost*, IV. 3. 302, 350.

The imposition clear'd, seq. The misdeeds, if any, were *hereditary*, i. e., caused by original sin. On that account *the imposition*, accusation, was fully answered, the misdeeds were absolved.

To's. Vide note under Sc. 1.

Grace to boot! “God help us! God be gracious to us.” Schmidt.

And that. Cf. Abbott, Grammar, § 285.

At my request, seq. “Precisely the muttered comment of a susceptible, irritable, jealous-natured man. Be it remarked that Leontes is jealous by nature; Othello, by circumstance. The one is innately given to suspicion; the other is with difficulty made suspicious.” Clarke.

We heat, seq. We run a course as at a race. Cf. *Twelfth Night*, I. 1. 26.

But to the goal. To return to the subject being discussed.

Clap thyself, seq. A betrothal was confirmed by mutual joinder of hands. Cf. *Twelfth Night*, V. 1. 159; *King John*, II. 1. 532.

Tremor cordis. Palpitation of the heart.

Mort o' the deer. A flourish blown at the death of the deer.

Nor my brows. "The allusion is to the horns of the cuckold, as in so many passages that follow." Rolfe.

I'fecks. In faith; possibly, in fact.

Bawcock. "A term of endearment, synonymous to *chuck*, but always masculine." Schmidt. Cf. *Twelfth Night*, III. 4. 125.

Smutch'd. Smirched, stained.

Neat; not neat. Recollecting that *neat* is the ancient term for *horned* cattle, he says *not neat, but cleanly.*" Johnson.

Virginalling. The virginal was a small musical instrument, with keys like the modern piano. Nares says it was so-called because it was used by young girls. *Virginalling*, therefore, is playing upon, fingering, as one would a virginal.

Pash. The head.

Shoots. Young branches.

O'er-dyed blacks. "That is, black fabrics *dyed over* with some other colour; or, possibly as some explain it, *dyed too much*. Clarke says: 'The unsoundness of stuffs subjected to a black dye is notorious, and renders Shakespeare's simile super-excellent.' " Rolfe.

Bourn. Boundary.

Were like. Cf. Abbott, Grammar, § 368.

Welkin. Heavenly.

Sweet villain. Villain was frequently used as a term of endearment. Cf. *Comedy of Errors*,

I. 2. 19; *Twelfth Night*, II. 5. 16; *Troilus and Cressida*, III. 2. 35.

Collop. A piece of meat. *My collop*, my own flesh. Cf. *I. Henry VI.*, V. 4. 18.

Can thy dam? Leontes means, can it be possible thy mother has been unfaithful to me?

Affection. Here used in the sense of illicit love, lust.

Credent. Credible.

Commission. "A warrant by which any trust is held, or power exercised." Schmidt.

This passage, beginning *Affection! thy attention*, seq. means, according to Schmidt, "natural propensity, thy power rules the inmost thoughts of men."

Sicilia. The King of Sicilia. Vide note (I. 1.) on *Bohemia*.

What cheer? Means the same as *how is't with you?*

It's. Shakespeare almost invariably uses *it*. In this play he uses *it's* three times, I. 2. 151, 152, 266. Cf. Abbott, *Grammar*, § 228.

Methought. "An abundance of Impersonal verbs is a mark of an early stage in a language, denoting that a speaker has not yet arrived so far in development as to trace his own actions and feelings to his own agency, seq." Abbott, *Grammar*, § 297, q. v.

Recoil. Go back.

Kernel. "Used to denote anything diminutive." Schmidt.

Squash. An unripe peascod. Cf. *Mid. Night's Dream*, III. 1. 191; *Twelfth Night*, I. 5. 166.

Will you take eggs for money? "A proverbial expression equal to will you let yourself be duped or imposed upon, or will you take an affront?" Rolfe.

Happy man be's dole. A proverbial expression. "May happiness be his portion." Schmidt.

Childness. Childishness.

Thick. Thicken. Cf. *Macbeth*, I. 5. 44.

Squire. A familiar title, spoken here in tenderness.

Offic'd. "Having a place or function." Schmidt.

Apparent. Heir.

Shall's. Shall us, for shall we. Cf. Abbott, Grammar, § 215.

The neb. The bill of a bird. Here reference is to Hermione's mouth.

Allowing. "Conniving." Schmidt. Malone defines it, "approving."

Fork'd one. Horned one, *i. e.*, a cuckold. Cf. *Othello*, III. 3. 276; IV. 1. 63.

There have been, seq. *Ibid.*, IV. 1. 64, seq.

Predominant. Prevalent.

Sir. Cf. IV. 4. 372; *Twelfth Night*, III. 4. 81.

Material. Important.

Rounding. Whispering. Cf. *King John*, II. 1. 566.

Gust. Perceive.

Pate. Head. Cf. *Hamlet*, II. 2. 599; III. 2. 10.

Thy conceit, seq. Your perception is quicker and keener than that of blockheads.

Severals. Individuals.

Lower messes. "Persons of inferior rank (properly those who sat at the lower end of the table. Dyce.)" Schmidt.

Chamber-counsels. Secret thoughts.

To bide. To abide, to dwell upon.

Which. Used for who. Cf. Abbott, Grammar, § 265.

Hoxes. To hamstring.

Grafted, seq. A servant in whom I repose unquestioning confidence.

Play'd home. Played in dead earnest.

Wilful-negligent. Cf. Abbott, Grammar, § 2.

Such allow'd, seq. *Ibid.*, § 279.

Hobby-horse. A person who is frivolous or loose.

Which to reiterate, seq. "To repeat which would be a sin as great as that of which you accuse her, if the charge were true." Rolfe.

Horsing foot on foot. Putting one foot on top of another, as a person would be seated on a horse.

The pin and web. Cataract. The eyes blinded with what we know as cataract. Cf. *Lear*, III. 4. 122.

Hovering. Wavering.

Glass. The hour-glass.

From meaner, seq. Whom I have raised from an humble to a lofty position.

Which draught. Cf. Abbott, Grammar, § 269.

Rash potion. A dram that acts quickly.

Crack. Breach, in a moral sense.

Sovereignly. Supremely. Cf. Abbott, Grammar, § 421.

Appoint, seq. Dress myself, as in *Merchant of Venice*, I. i. 91.

Fetch off. Make away with.

Thereby for sealing, seq. By so doing seal the lips of gossips.

Wafting, seq. Turning, seq.

Be intelligent, seq. Are you afraid to inform me?

Basilisk. Vide Vol. I., p. 312.

Clerk-like. Scholar-like.

Which. Cf. Abbott, Grammar, § 271.

Success. Succession.

Parts. Task, business.

Incidency. That which is likely to happen; something that impends.

Me. Used here for I. Cf. Abbott, Grammar, § 210.

Appointed him. By omitted. *Ibid.*, § 220.

Vice you. To impel you.

For to obey. Cf. Abbott, Grammar, § 152.

Whose foundation, seq. "This folly which is erected on the foundation of settled belief." Steevens.

I will whisper. Cf. Abbott, Grammar, § 200.

Posterns. Small gates.

Thereon his execution, seq. Whose execution the king has sworn shall take place.

Places. Positions of trust and honor.

Which ever. Cf. Abbott, Grammar, § 265.

Professed. Declared friendship.

Good expedition, seq. "Good speed (or prosperous issue of events) befriend me, and comfort the queen; who is, with myself, the

object of his anger, but who, like myself, deserves no jot of his misconceived suspicion!" Clarke.

Avoid, Leave, quit, depart. Cf. *Coriolanus*, IV. 5. 25.

ACT II.

SCENE I.

Not for, seq. Cf. Abbott, Grammar, § 151.

Encounter her! Befall her.

Censure. Judgment, opinion.

Alack, for lesser knowledge! "Oh, would that I knew less!" Rolfe.

Cracks . . gorge . . hefts. He heaves violently in his effort to vomit.

Discover'd. Revealed, betrayed, *i. e.*, to Polixenes.

Pinch'd. Made ridiculous.

Without-door. Outward, external.

Replenished. Complete, consummate.

Mannerly distinguishment. Decent distinction.

Federary. Confederate.

Bed-swerver. One false to the marriage-bed. Cf. *bed-vow*, marriage vow, *Sonnet CLII.*, 3.

Vulgars. Cf. Abbott, Grammar, § 433.

Thoroughly. Thoroughly.

To say. Cf. Abbott, Grammar, § 356.

The centre. The earth, the supposed centre of the universe. Cf. *Troilus and Cressida*, I. 3. 85.

Afar off, seq. Indirectly guilty by the mere fact of speaking.

But. Cf. Abbott, Grammar, § 128.

So qualified. "Of a quality, of a kind." Schmidt.

Good fools. A term of endearment; pity.

Action. "A law-suit." Schmidt. Possibly it may mean: what I am about to do.

The which. Cf. Abbott, Grammar, § 270.

I'll keep my stables, seq. "A coarse way of saying that he would not quit his wife an instant; treating her as his coach-horses and hounds are treated, which are made to go always harnessed or leashed *in couples*." Clarke.

Putter-on. Instigator.

Land-damn. Schmidt says this is a misprint. "According to some, it means to banish from the land; to others, to stop one's urine; to others still, to set breast-deep in the earth and thus cause to die of hunger."

Doing thus. "Hanmer inserts the stage-direction, '*Laying hold of his arm*'; and the commentators generally agree that something of the sort is implied." Rolfe.

But rather. Cf. Abbott, Grammar, § 385.

Forceful. Powerful, strong.

Which. Cf. Abbott, Grammar, § 249.

Skill. Cunning.

Relish. "To taste, and hence to feel, to perceive." Schmidt.

Overture. Disclosure. Antigonus means he wishes Leontes had acted without consulting him.

Approbation. Ratification, attestation.

Stuff'd. Full, complete.

Free. "Accessible to all." Schmidt.

Fled. Cf. Abbott, Grammar, § 295.

SCENE 2.

Who. Whom. Cf. Abbott, Grammar, § 274.

On. Because of, as a consequence of.

Lunes. Mad freaks; lunacies.

Red-look'd. Fiery. Cf. Abbott, Grammar, §§ 294, 374.

The trumpet. That which proclaims.

Hammer'd of. *Hammer'd on.* Cf. Abbott, Grammar, § 175.

Wit. Wisdom.

To pass it. Cf. Abbott, Grammar, § 356.

SCENE 3.

Harlot. A lewd person. The word is sometimes, as here, applied to a man. Cf. *Comedy of Errors*, V. 205; *Romeo and Juliet*, II. 4. 45.

Blank. Vide Vol. I., p. 25.

But she. Cf. Abbott, Grammar, § 211.

Solely. Alone.

Him. Polixines.

Recoil. Example of confusion of proximity. Cf. Abbott, Grammar, § 412.

Be second, seq. Be an assistant, a support. Cf. *Tempest*, III. 3. 103; *Hamlet*, IV. 7. 154.

Free. Innocent.

Gossips. Sponsors at baptism. Cf. *Comedy of Errors*, V. 405; *Henry VIII.*, V. 5. 13.

Comforting. Aiding, assisting.

Combat. Reference is to trial by combat. Cf. *Richard II.*, I. 1.

Mankind witch! Masculine witch.

Intelligencing. Going between parties; a bearer of intelligence.

Woman-tir'd . . *unroosted*. Henpecked.

Partlet. "The name of the hen in the story-book of Reynard the Fox." Schmidt.

Forced. Unnatural.

Callat. A woman of bad character.

Valley. "Depth, cavity; explained apparently by the *pretty dimples* as its apposition." Schmidt.

Nature, which. Cf. Abbott, Grammar, § 265.

Yellow. The color of jealousy.

Suspect, seq. Paulina is excited and here talks foolishly.

Lozel. A cowardly fellow.

Heretic that. Cf. Abbott, Grammar, § 260.

Weak-hing'd. Ill-founded. Cf. *Othello*, III.

3. 365.

What need these hands? Paulina addresses those who are trying to push her out. Cf. *unhand*, *Hamlet*, I. 4. 84.

Wilt encounter. Cf. Abbott, Grammar, § 297.

My proper. Mine own.

Lady Margery, seq. A term of contempt.

We enjoin. Cf. Abbott, Grammar, § 369.

It own. *Ibid.*, § 228.

Commend it strangely. "Commit it as to a stranger." Johnson. "In the situation of a stranger; so as not to be known there." Schmidt. Cf. Abbott, Grammar, § 1; "Shakespeare Lexicon," Schmidt, Vol. II., p. 1418.

Present. Immediate. Cf. *Measure for Measure*, II. 4. 152; *Comedy of Errors*, V. 176.

Spirit. A fairy.

Require. To deserve.

To loss. To be cast off, discarded. Cf. III. 3. 51.

Foretells. Nominative omitted. Cf. Abbott, Grammar, §§ 399-402.

ACT III.

SCENE I.

Habits. Dress, garb.

Grave wearers. "One who has something on his body: *the grave wearers* (of the habits)." Schmidt.

The event. The outcome, the result.

Time is worth the use, seq. "The *time is worth* having been used, *i. e.*, spent most usefully." Schmidt.

Carriage. Management.

Divine. Priest.

SCENE 2.

Purgation. Exculpation.

Pretence. Intention, purpose.

Which owe. Who owns. Cf. Abbott, Grammar, §§ 265, 266.

Fore. Before.

For life, I prize it, seq. "I estimate life as I estimate grief—things that I could willingly part with, while the one I would avoid destroying, and the other I would avoid encountering." Clarke.

Derivative. "That which is transmitted by descent." Schmidt.

What encounter, seq. What have I done that

is so objectionable or wrong that I am compelled to stand a trial.

Wanted less impudence, seq. "A form of 'double negative' which has caused much trouble to the critics, though it is not uncommon in Shakespeare. . . As Johnson remarks, 'according to the proper, at least according to the present, use of words, *less* should be *more*, or *wanted* should be *had*.'" Rolfe.

More than mistress, seq. Nothing that I have done is worse than a *fault*. Rolfe gives a different meaning to the passage. He paraphrases it thus: "I must not acknowledge more faults than belong to me."

Requir'd. Deserved.

Wotting. Knowing. On the use of the participle, Cf. Abbott, Grammar, § 377.

Level. "The direction in which a missive weapon is aimed. Cf. II. 3. 6." Schmidt.

Fast. Deed. "*Those of your fact* is equivalent to those who do as you have done." Rolfe.

Which to deny, seq. "It is your *business* to deny this charge, but the mere denial will be useless—will prove nothing." Malone.

Bug. Bugbear, *i. e.*, death.

It. Cf. note under I. 2.

Hal'd. Dragged, pulled.

Immodest. Immoderate.

Strength of limit. A sufficient amount of strength after child-bearing.

Free. Acquit, absolve.

Flatness. Completeness, absoluteness.

Swear upon this sword. Vide Vol. II., p. 15.

Conceit, fear, seq. Apprehension. "*Fear that the queen might not succeed.*" Schmidt.

Tardied. Delayed.

Unclasp'd my practice. Revealed my plot.

No richer, seq. He possessed nothing more than his honor.

Thorough. Through.

What wheels, seq. Cf. Abbott, Grammar, § 484.

Woe the while! Cf. *Henry V.*, IV. 7. 78; *Julius Cæsar*, I. 3. 82.

Most worst. Cf. Abbott, Grammar, § 111.

Were but spices, seq. "Served only to season it, to give it a zest." Schmidt.

Of a fool. "As regards a fool; in the matter of folly." Abbott, Grammar, § 173, q. v.

Thou wouldst have poisoned, seq. Shakespeare overlooked the fact that Paulina had no means of knowing about this plot.

Or none or little. Even this act over which a devil would have shed water out of fire ere done't is nothing or little compared with the death of the young prince, and that of Hermione.

Sweet'st, dear'st, seq. Cf. Abbott, Grammar, § 473.

Tincture. Color.

You have made fault. You have done wrong.

I have deserv'd, seq. Cf. Abbott, Grammar, § 354.

Remember. Remind.

Take your patience, seq. Be patient.

SCENE 3.

Perfect. "Well informed, well knowing."

Schmidt. Cf. *Macbeth*, I. 5. 2.

Some. Sometimes.

Vessel of like sorrow. Cf. *Julius Cæsar*, V. 5. 13.

Fury. "Violent fit of weeping." Schmidt.

Thrower-out. One who casts out.

For. Because of. Cf. Abbott, Grammar,

§ 151.

Toys. Things of no significance.

Squar'd. Regulated, guided.

Speed thee. See verse 118. Cf. Abbott, Grammar, § 212.

Character. Handwriting. Cf. V. 2. 37.

There these. Cf. verse 118, seq.

Breed thee. "Furnish thee with the means of education." Schmidt.

Loss. Cf. note under II. 3.

Enjoin'd. "Bound in duty or by oath." Schmidt.

The chase. Reference is to a bear, pursued by hunters.

Ancientry. The old people.

Boiled brains. Impulsive, thoughtless fellows.

Child. Girl baby.

Read. Guess, understand, discover.

Betwixt the firmament. Cf. *Othello*, II. 1. 2, seq.

Flap-dragoned. Swallowed.

Bearing cloth. The cloth in which a babe was wrapped when it was taken to the font.

Next way. Nearest, shortest way.

Curst. Fierce, destructive.

ACT IV.

SCENE 1.

Makes, unfolds. Cf. Abbott, Grammar, § 247.

Growth untried. Have not portrayed in the play the events that have occurred during these sixteen years.

Self-born. One and the same.

Glistering. Shining.

Give my scene such growing, seq. Make the action of the play progress over quite long periods of time.

Fond. Foolish.

List not prophesy. Will not foretell. On omission of *to*, cf. Abbott, Grammar, § 349.

Allow. Do as I request, overlook this interregnum of sixteen years.

SCENE 2.

Aired abroad. Lived abroad.

O'erween, seq. Have sufficient presumption to think so.

Want thee. To be deprived of thee.

Punishes. Causes me pain.

Loss . . . are. Example of confusion of proximity. Cf. Abbott, Grammar, § 412.

Missingly noted. "My missing him has led me to note his frequent absence." Rolfe. Noted "with regret." Schmidt.

Removedness. Absence.

Unspeakable, seq. So large it cannot be described.

Note. Distinction, eminence, fame.

Thought to begin. The report is such that it hardly seems credible she is the daughter of the shepherd.

I fear, the angle, seq. This beautiful girl is, *I fear*, the attraction that *plucks our son thither*.

Question. Conversation.

SCENE 3.

Peer. Appear. Cf. IV. 4. 3.

Doxy. Mistress, sweetheart, paramour.

Pale. "Not fresh of colour, not red; perhaps with a play on the word: *play* equal to district, confine." Schmidt.

Pugging. Thievish.

Aunts. Same as *doxy*, above.

Three-pile. The most expensive kind of velvet.

Sow-skin budget. A leathern bag made of hog skin.

Avouch it. Acknowledge it.

My traffic, seq. "'Autolycus means that his practice was to steal sheets and large pieces of linen, leaving the smaller pieces for the kites to build with.' Mason. These birds are said to carry off small articles of linen from the hedges where they are hung to dry, and to use them to line their nests." Rolfe.

Mercury. The god of trickery and stealing. In Greek legend Autolycus was a famous thief

who had the power of making himself and the things he stole invisible.

Die and drab. Gambling and lewdness.

Caparison. The rags he wore.

Revenue, seq. My support is derived from petty stealing.

Gallows and knock, seq. "The risk of the gallows, as well as of the resistance of his victims, deters him from highway robbery." Rolfe.

Life to come, seq. I take all chances of punishment in the future life.

Tods. "Twenty-eight pounds of wool." Schmidt.

Pound, seq. One pound sterling and one shilling.

Three-man songmen. "Singers of songs in three parts." Schmidt.

Means. "The tenors or counter-tenors." Schmidt. Cf. *Two Gentlemen of Verona*, I. 2. 95; *Love's Labour's Lost*, V. 2. 328.

Puritan. Cf. my Introduction to *Much Ado about Nothing*, Vol. VI., Bankside Shakespeare.

Warden. Pear.

Race. Root.

Raisins, seq. Raisins dried in the sun.

Troll-my-dames. Bagatelle.

Ape-bearer. One who leads about apes.

Compassed. Secured possession of.

Motion, seq. A puppet-show.

Prig. Thief.

Unroll'd. Struck off the register of thieves.

Hent. To pass beyond, to get over. Cf. *Measure for Measure*, IV. 6. 14.

Jog on, seq. "The lines are part of a catch in *An Antidote against Melancholy, made up in Pills compounded of witty Ballads, Jovial Songs, and merry Catches.* Reed." Rolfe.

SCENE 4.

Weeds. Garments. Cf. *Mid. Night's Dream*, II. 1. 256; *Romeo and Juliet*, V. 1. 39; *Hamlet*, IV. 7. 81.

Flora. The goddess of flowers.

Peering. See note under IV. 3.

On't. Of it, as in II. 1. 169; II. 2. 31; II. 3. 15; III. 1. 14.

Extremes. Perdita refers to Florizel's praise of her which she thinks *extreme*. Possibly there is a secondary reference to her dress as a *shepherdess*, and to his as a *swain*.

Not becomes. Does omitted. Cf. Abbott, *Grammar*, § 305.

Mark. Example, pattern.

Prank'd. Decked, dressed.

Digest. . custom. Digest it as something to which they are accustomed.

Sworn, I think, seq. Perdita would blush to see *Florizel* dressed as a *swain*, when it is his duty to show her as in a glass, i. e., by reflection, how she should dress, were it not that at the sheep-shearing feast folly and mischief were in order. Cf. *Julius Cæsar*, I. 2. 67; II. *Henry IV.*, II. 3. 22; *Hamlet*, III. 4. 19.

Jove afford, seq. Jove give you good reason for your blessing.

Forges dread. The difference in our positions in life causes me fear.

Vilely bound. To see his son so dressed.

Flaunts. "Finery, showy apparel." Schmidt.

Necessities. Perdita fears the marriage of herself and Florizel will be prevented by the King's (Polixenes') opposition or her death.

Forc'd. Thoughts which are not natural, reasonable, but constrained, false.

Sprightly. In a lively, brisk manner. The adjective is used as an adverb. Cf. Abbott, Grammar, § 1; "Shakespeare Lexicon." Schmidt, Vol. II, p. 1418.

Pantler. The servant who had charge of the pantry.

O' fire. On fire.

Unknown friends. Cf. Abbott, Grammar, § 419a.

Rosemary and rue. Cf. "Plant-Lore of Shakespeare," Ellacombe, pp. 256-262.

Carnations and streak'd gillyvors. *Idem.* pp. 47-49.

For, seq. "Douce explains Perdita's dislike for the flower as follows: 'The gillyflower or carnation is streaked, as every one knows, with white and red. In this respect it is a proper emblem of a *painted* or immodest woman; and therefore Perdita declines to meddle with it.' " Rolfe. Cf. *Measure for Measure*, II. 4. 40; *Hamlet*, V. i. 213.

Piedness. Variegation.

Nature makes that mean. "Perdita refuses to admit into her garden the parti-colored

flowers that had been artificially produced, *streaked gillyvors, which some call nature's bastards*. But into Polixenes' mouth Shakespeare puts an unanswerable defense of culture, so that to make good her decision there remains to Perdita only an exquisite instinct of unreasoning sincerity, or a graceful wilfulness which refuses to be convinced." "Shakespeare's Mind and Art," Dowden, pp. 57-58.

Dibble. "A pointed instrument to make holes for planting seeds." Schmidt.

Lavender mints, seq. On these and the other flowers mentioned, cf. "Plant-Lore of Shakespeare," Ellacombe.

Dis's. The god Pluto. Cf. *Tempest*, IV. 89.

Cytherea. Venus.

Or if. Cf. Abbott, Grammar, §§ 64, 387.

Quick. Alive.

Whitsun pastorals. Cf. "Folk-Lore of Shakespeare," Dyer, pp. 291-299.

Move still, still so. "The iteration of *still* in the peculiar way that Shakespeare has used it conjoinedly with the two monosyllables *move* and *so*, gives the musical cadence, the alternate rise and fall, the to-and-fro undulation of the water—the swing of the wave—with an effect upon the ear that only a poet gifted with a fine perception would have thought of." Clarke.

Each your doing, seq. Everything you do is perfect and queenly.

Doricles. The assumed name of Florizel.

Give you out. Reveal.

Wisdom. Prudence, discretion.

Skill. "Reason, motive, or rather a thought caused by consideration and judgment." Schmidt.

Turtles. The turtle dove, the emblem of chaste and faithful love. Cf. V. 3. 132.

Blood look out. Blush.

To mend. To improve. Cf. *Mid. Night's Dream*, IV. 2. 43.

In good time. "Used either to express acquiescence, or astonishment and indignation." Schmidt. Cf. *Othello*, I. 1. 32.

Manners. Behavior, bearing.

Which. Used in Elizabethan English interchangeably with *who* and *that*. Cf. Abbott, Grammar, § 265.

And boasts. Ellipsis of nominative. Cf. Abbott, Grammar, § 399.

Feeding. Pasturage.

But, seq. He himself has assured me of the fact. Cf. Abbott, Grammar, § 128.

Sooth. Truth.

Who loves another. Which loves the other. Cf. Abbott, Grammar, §§ 12, 88.

Best. On use of the superlative degree, cf. Abbott, Grammar, § 10.

Featly. Adroitly. Cf. *Tempest*, I. 2. 380.

Do light, seq. Find her, win her love. Cf. *Much Ado*, II. 1. 34; *Twelfth Night*, III. 3. 44.

Tell. Count.

Milliner. "A man who deals in fancy articles." Schmidt. Cf. *I. Henry IV.*, I. 3. 36.

Bawdry. Obscenity. Cf. *Hamlet*, II. 2. 522.

Dildos and fadings. Burdens in popular songs, e. g.

"With a dildo, dildo, dildo,
With a dildo, dildo, dee."

Choice Drollery, 1656.

Stretch-mouthed. Outspoken.

Whoop, seq. Title of an old song.

Admirable conceited. Cf. Abbott, *Grammar*,

p. 14.

Brave. Gallant, worthy. Cf. V. 1. 136.

Unbraided. "Perhaps equal to not counterfeited, sterling, but probably the clown's blunder for *embroidered*." Schmidt.

Points. "A tagged lace, used to tie parts of the dress, especially the breeches." Schmidt. Cf. *Taming of the Shrew*, III. 2. 49; *Twelfth Night*, I. 5. 25.

Inkles. A kind of tape. Cf. *Love's Labour's Lost*, III. 140.

Caddisses. A worsted ribbon or garter.

Sleeve-hand. The cuff attached to a sleeve.

Square. The embroidery on the bosom of a night-dress.

You have of. Some omitted.

Go about. To intend. Cf. IV. 4. 720.

Quoifs. Head-dresses.

Poking-stick. "A small iron stick used for setting the plaits of ruffs." Schmidt.

Kiln-hole. The opening of an oven.

Charm, seq. Be silent. Cf. *Othello*, V. 2. 183.

"Check or restrain as by a charm or spell. Shakespeare uses the phrase five times (not

counting the present passage), and it is common in contemporary writers." Rolfe.

Of charge. Of weight, of value. Cf. *Romeo and Juliet*, V. 2. 18.

O' life. "It might be considered as a kind of oath, 'on my life.' Nares explains it 'as my life,' but the passages which he quotes could be equally well explained on the supposition that *o* is a preposition." Abbott, *Grammar*, § 24. The Folio has "*a* life."

Carbonadoed. Like meat cut into strips to be broiled. Cf. *All's Well*, IV. 5. 107; *Lear*, II. 2. 41.

Of a fish, seq. "In 1604 the following entry was made on the Stationers' Registers: 'A strange reporte of a monstrous fish that appeared in the form of a woman, from her waist upward, seene in the sea!' To this Shakespeare may here allude. Malone." Rolfe.

Have at it. Begin, start. Cf. *Cymbeline*, V. 5. 315.

Sad. Serious, earnest.

Meddler. "Interferes with, and is good at, anything." Schmidt.

Neat-herds. Herdsmen of horned cattle. Cf. Vol. I., p. 103.

Men of hair. Dressed in goat skins to represent Satyrs, whom the servant ignorantly calls *Saltiers*.

Gallimaufry. Medley, hotch-potch. Cf. *Merry Wives of Windsor*, II. 1. 119.

Squire. A rule, a measure.

At door. Cf. Abbott, *Grammar*, §§ 90, 143.

He's simple and tells much. "These few words show that the king has been cross-questioning the old shepherd as he proposed, and with the success he then anticipated." Clarke. Cf. IV. 2. 51, seq.

Handed. Was hand in hand with, devoted to.

She. The beloved one. Cf. *Twelfth Night*, I. 5. 259; Abbott, Grammar, § 224.

Marted. Traded. Cf. *Julius Cæsar*, IV. 3. 11.

Straited. Placed in a difficult, an embarrassing position.

Make a care. Care for, are interested in.

The hand was fair. On omission of relative, cf. Abbott, Grammar, § 244.

Take hands. Cf. note under I. 2.

Contract us. Betroth us. Cf. V. 3. 5; *Twelfth Night*, V. 268; *Lear*, V. 3. 228.

Nuptial. Wedding. Cf. verse 50; *Much Ado*, IV. 1. 69; *Romeo and Juliet*, I. 5. 37.

Dispute his own estate. Is he competent to manage his own affairs?

Reason my son, seq. It is only reasonable that a son should choose his wife. It is equally reasonable the father *should hold some counsel in such a business.*

I not acquaint. On omission of *do* here, and in verse 483 below, cf. Abbott, Grammar, § 305.

Divorce. Any separation of lovers. Cf. *Cymbeline*, I. 4. 20; *Comedy of Errors*, I. 1. 105.

Affects. Aspires to, falls in love with. On the form of the word, cf. Abbott, Grammar, § 340.

Of force. Of necessity. Cf. *Merchant of Venice*, IV. 1. 102, 421.

Cop'st with. To meet, to encounter, either in a friendly manner, as here; *Merchant of Venice*, IV. 1. 412; *As You Like It*, II. 1. 67; or, as an adversary, as in *Lear*, V. 3. 124.

Fond. Doting, silly.

Knack. Toy, pretty trifle, as in verse 360.

Far. Farther. Cf. Abbott, Grammar, § 478.

Deucalion. In Greek legend the same as Noah in the Biblical legend. He and his wife Pyrrha were saved from a flood sent by Zeus. Their offspring repeopled the earth.

Dead. Fatal.

Enchantment. Enchantress.

Latches . . open. If you ever open your door to him.

On alike. On all alike, the peasant as well as the king.

Nor dare to know. He refers to his knowledge of the fact that Perdita was not his child.

Bed my, seq. Omission of *on which*. Cf. Abbott, Grammar, § 394.

Priest shovels. It was the custom in England in Shakespeare's day for the priest to shovel some earth into the grave at a burial.

Leash. The string by which a greyhound was held in check.

Opportune. Accent on second syllable. Cf. Abbott, Grammar, § 490.

Fancy. Love, as in *Twelfth Night*, I. 1. 14, II. 4. 34, V. 397; *Othello*, III. 4. 63.

Deliver. Announce, *i. e.*, to my father.

Easier for advice. More amenable to reason.

Do. Cf. Abbott, Grammar, § 303.

Fraught. Burdened.

Curious. Requiring care. From Latin *cura*, attention.

Father's music, seq. To hear my father *speak of your deeds* is as delightful as to hear music.

As thought on. As considered, estimated, valued. Cf. Abbott, Grammar, § 431.

May. Cf. Abbott, Grammar, § 309.

Embrace. Accept.

Ponderous. "Forcible, strongly impulsive." Schmidt. Cf. *Lear*, I. 1. 80.

The whom. Cf. Abbott, Grammar, § 270.

Discontenting, seq. I shall strive to reconcile your father, who is thoroughly dissatisfied with your love affair. Cf. Abbott, Grammar, § 372.

The unthought-on accident. "The unexpected discovery made by Polixenes. *On*=*of*, occurs very often in this play." Rolfe. Cf. Abbott, Grammar, § 188.

Guilty. Responsible for.

Chance, seq. As the unexpected has caused our trouble, so shall we trust to *chance*, the unexpected, to bring us safely through the trouble.

This follows. This is the next thing to be done. Cf. *Taming of the Shrew*, I. 1. 206; *Hamlet*, I. 2. 17.

Asks, seq. Construction changed by change of thought. Cf. Abbott, Grammar, § 415.

Colour. Pretence, cause. Cf. *Julius Cæsar*, II. 1. 29; *Henry VIII.*, I. 1. 178.

Comforts. Consolation.

Betwixt. "Preposition of the same use as *between*." Schmidt. "The only instance of this inaccurate use of *betwixt* that we have noticed in Shakespeare." Rolfe.

Point you. Direct you.

Sitting. Interview.

Have your father's bosom. That you are in your father's favor and confidence, and speak his thought.

Sap. Used metaphorically. "There is life in it. It bids fair." Schmidt.

Who. *Who* sometimes personifies an irrational antecedent. Cf. Abbott, Grammar, § 264.

Take in. Subdue, conquer. Cf. *Coriolanus*, I. 2. 24; *Antony and Cleopatra*, I. 1. 23; *Cymbeline*, IV. 2. 21.

Forward, seq. Cf. Abbott, Grammar, § 202.

Medicine. Physician. Cf. *Macbeth*, V. 2. 27.

Furnish'd. Supplied with what is necessary, *e. g.*, proper dress.

Appointed. Furnished, equipped.

Pomander. "This was either a composition of various perfumes wrought in the shape of a ball or other form, and worn in the pocket or hung about the neck, and even sometimes suspended to the wrist; or a case for containing such a mixture of perfumes. It was used as an amulet against the plague or other infections, as well as for an article of luxury, *seq.*" "Folk-Lore of Shakespeare," Dyer, p. 270.

Table-book. A small book of two sheets,

generally made of slate, carried in the pocket.
Cf. *Hamlet*, II. 2. 136.

Fasting. Used metaphorically. To prevent my pack being deprived of contents, being empty, famished.

Hallowed. Consecrated, sacred.

Best in picture. Looked the best, *i. e.*, the fullest.

Pettitoes. The feet; originally pigs' feet used as food. Spoken by Autolycus contemptuously.

Whoo-bub. Outcry, clamor.

Nay, seq. "A reply to something said by Florizel during their conversation apart." Rolfe.

Who. Used for *whom*, as frequently by Shakespeare. Cf. Abbott, Grammar, § 274.

Instrument. A tool; referring to Autolycus.

Discase. Undress, unmask. Cf. *Tempest*, V. 85.

Though the pennyworth, seq. Though he have the worse of the bargain.

Flayed. Undressed.

Earnest. Pledge. A play on the word, which he had just used in another sense. Cf. *Macbeth*, I. 3. 104, 132; *Lear*, I. 4. 104.

Disliken. Make unlike, disguise.

Eyes over. Being seen; eyes overlooking us.

To force, seq. Ellipsis of *as*. Cf. Abbott, Grammar, § 281.

Review. See again.

Extempore. Without premeditation.

Clog. Encumbrance.

Changeling. "A child left or taken by the fairies in the place of another." Schmidt. Cf.

III. 3. 122; also *Mid. Night's Dream*, II. 1. 23, 120; IV. 1. 64.

Fardel. A pack, a bundle. "It is used half a dozen times in this play, but elsewhere only in *Hamlet*, III. 1. 76." Rolfe.

At palace. The omitted. Cf. Abbott, Grammar, § 90.

Excrement. Hair, beard. Cf. *Love's Labour's Lost*, V. 1. 109; *Merchant of Venice*, III. 2. 87.

The lie. Autolycus means *tradesmen* deceive us *soldiers* about their wares. In return we do not stab them, but pay them with *stamped coin*, i. e., money.

Taken yourself with the manner. "A legal phrase equal to taken yourself in the fact. Cf. *Love's Labour's Lost*, I. 1. 206; *I. Henry IV.*, II. 4. 347." Rolfe.

Measure. Grace, dignity.

Insinuate. Intermeddle.

Touze. Pull, tear.

Cap-a-pe. From head to foot. Cf. *Hamlet*, I. 2. 200.

Handsomely. Gracefully.

Such secrets . . . which. Cf. Abbott, Grammar, §§ 278, 335.

Picking on's teeth. "It seems that to pick the teeth was at this time a mark of some pretension to greatness or elegance." Johnson. Shakespeare refers to this in *King John*, I. 1. 190; *All's Well*, I. 1. 171; III. 2. 8.

Son, that should. Cf. Abbott, Grammar, § 324.

Hand-fast. Custody, confinement.

Germane. Related to.

Sheep-whistling rogue. A rogue who tends sheep.

Into grace. Into good fortune.

'Nointed. Cf. Abbott, Grammar, § 460.

Hottest day prognostication. "The hottest day foretold in the almanac." Johnson.

Traitorly. Treacherous, treasonable. Cf. Abbott, Grammar, § 447.

Being something gently considered. "If I have a gentlemanlike consideration given me (Steevens); a delicate hint at a bribe." Rolfe.

And though, seq. Cf. Abbott, Grammar, § 105.

Moiety. A half.

Booties. Spoils.

Aboard him. On board ship to meet him.

ACT V.

SCENE I.

Make. Vide note under III. 2.

Or from the all. Cf. *Tempest*, III. 1. 47; *As You Like It*, III. 2. 149-160.

To say. In saying. Cf. Abbott, Grammar, § 356.

Good now. *Idem.* § 13.

Those would. *Who* omitted. Cf. Abbott, Grammar, § 244.

Uncertain. "Indifferent, not taking measures to prevent the calamity." Schmidt.

Is well. "Used of the dead; at rest, free from

the cares of the world, happy." Schmidt. Cf. *Romeo and Juliet*, V. 1. 17.

Repair. Restoration, renovation. Cf. *King John*, III. 4. 113; *Cymbeline*, III. 1. 57.

Respecting. Considering. When you remember Hermione *none* are *worthy* to succeed her.

As my Antigonus. Cf. Abbott, Grammar, § 354.

Squar'd. Vide note under III. 3.

No more such wives, seq. If I married *one worse*, and *us'd* her *better*, Hermione's spirit would again enter her body and *appear* to me *soul-vex'd*, disturbed in spirit.

Incense. Instigate, provoke.

Rift. Cleave in two; split asunder.

Stars, seq. Hermione's eyes were *stars*, and **all** other eyes *dead coals*.

Affront. Stand in front of.

No remedy. No help, no redress.

Princess,—she. Cf. Abbott, Grammar, § 224.

Desires. Nominative omitted. Cf. Abbott, Grammar, § 400.

Out of circumstance. Without ceremony.

Fram'd. Deliberately planned.

Hermione. For the scanning, cf. Abbott, Grammar, § 469.

Thy grave. Hermione, who lies in her *grave*, beautiful as she was, must now *give way* to Florizel's *princess*.

Shrewdly. "Combining the ideas of *much* and *badly*." Rolfe.

Who. Whom. Cf. Abbott, Grammar, § 274.

Cleomenes. For the scanning, cf. Abbott, Grammar, § 469.

With. Used here to express the juxtaposition of cause and effect. Cf. Abbott, Grammar, § 193.

Embracement. Embrace.

Unfurnish. Deprive me of. Cf. Abbott, Grammar, § 166.

Him. The supplementary pronoun used for the sake of lucidity. Cf. Abbott, Grammar, § 249.

At. A. Idem, § 143.

But. Except. Idem, § 120.

Worn times. Old age.

Adventure. Hazard, risk.

Prosperous south-wind, seq. Cf. Abbott, Grammar, § 380.

Climate. Live. Noun used as a verb. *Idem,* § 290.

Graceful. Gracious.

Attach. Seize.

Amazedly. Confusedly.

Whiles. Cf. Abbott, Grammar, § 137.

In question. Subjecting them to a cross-examination.

Our contract. Reference is to the marriage contract.

The odds, seq. The same uncertainty attends the love affairs of the high born and the peasant.

Worth. "Worth signifies any kind of *worthiness*, and among others that of high descent. The king means that he is sorry the prince's choice is not in other respects as worthy of him as in beauty." Johnson.

Visible an enemy. Appear to us as an enemy.

Since. When. Cf. Abbott, Grammar, § 132.

With thought of such affections. Remembering your own early love-affairs, assist me now in bringing mine to a happy consummation.

Your honour, seq. If everything you have done in this matter is consistent with honor I will befriend you. Cf. Abbott, Grammar, § 377.

SCENE 2.

Relation. Recital, report. Cf. verse 92.

Deliver. Relate, describe.

Amazedness. Extreme surprise.

Cases of their eyes. The eyelids and sockets of the eyes.

Importance. Import, meaning.

Ballad-makers. Then, as now, the writers of songs used current events as their themes. Cf. the subject of the ballads Autolycus offers for sale, IV. 4.

Truth were pregnant, seq. Truth made clear, evident by the attending circumstances.

Character. Vide note under III. 3.

Affection of nobleness. "Innate nobility." Rolfe.

By garment, not by favour. By dress, not by the countenance, look.

Clipping. Embracing. Cf. *Othello*, III. 3. 464; *Cymbeline*, II. 3. 139; *King John*, V. 2. 34.

Which. Who. Cf. Abbott, Grammar, § 265.

Weather-bitten conduit. "A human figure on a well spouting water." Schmidt. Cf. *Romeo and Juliet*, III. 5. 129.

To do it. To describe it.

Pieces with. "*With* (which, like "*by*," signifies juxtaposition) is often used to express the juxtaposition of cause and effect." Abbott, Grammar, § 193.

Wracked. "Such (*wrack*) throughout, the spelling in Old Editions (quartos and folios) of the substantive and verb, never *wreck*; rhyming to *alack*." Schmidt.

Was when . . . how attentiveness. Construction changed by thought. "The narrator first intends to narrate the point of time, then diverges into the manner, of the action." Cf. Abbott, Grammar, § 415.

Most marble. Most hard, unfeeling.

Fulio Romano. Born at Rome, 1492; died at Mantua, Italy, 1546. He was a pupil of Raphael.

Of her custom. "Customers, purchasers." Schmidt.

So perfectly . . . ape. So perfectly he imitates her.

Removed. "Retired, sequestered." Schmidt.

Piece. To make full, to complete.

Unthrifty, seq. Not adding to.

Dash. Stain, mark of infamy.

Relish. "To have a pleasing taste." Schmidt. Shakespeare means it would have been discredited on account of my general reputation.

Denied. Refused.

There was . . . tears. On the singular verb and plural nominative, cf. Abbott, Grammar, § 335.

Preposterous. The Clown means prosperous.

Franklins. Yeomen. Cf. *Cymbeline*, III.

2. 79.

A tall fellow of thy hands. "An active, able-bodied man, who will stand the test." Schmidt.

To my power. As far as I am able.

Picture. Likeness. "Painted statue." Rolfe.

SCENE 3.

Paid home. Paid fully.

Singularities. Rarities, curiosities.

Lively. Naturally. Cf. *Two Gentlemen of Verona*, IV. 4. 174; *Taming of the Shrew*, Induction, 2. 58.

Thou art Hermione. On scanning of this verse and verse 28, cf. Abbott, Grammar, § 469.

Conjur'd. Influenced by magic.

Daughter took . . . spirits, seq. Perdita is so astonished she is almost lifeless, *standing like stone.*

Scarce any joy, seq. A syllable is omitted in this, and the two succeeding verses, owing to intense emotion. Cf. Abbott, Grammar, § 508.

Piece up. "Hoard up, so as to have his fill." Schmidt.

Wrought you. Disturbed, distressed, agitated you.

Would I were dead, seq. This passage has been the cause of many comments. Leontes means having seen the likeness of Hermione which so recalls her as she was when alive that his joy is full, and he is ready to die.

Masterly. Cf. Abbott, Grammar, § 447.

As. For so. *Idem*, § 110.

Settled senses. Composed, calm, sober, faculty of thinking, feeling.

Unlawful business. The practice of magic, conjuration, witchcraft, in England in Shakespeare's day, was *unlawful business*, and was punishable by the pillory, imprisonment, or death.

Look upon. Cf. Abbott, Grammar, § 192.

If she pertain to life. If she live.

The issue. The outcome, result, of these experiences.

Push. "An impulse given, a setting in motion." Schmidt. "Emergency, special occasion." Clarke.

You precious winners all. All of you who have won that which you most desired in life.

Turtle. Vide note under IV. 3.

Match. Agreement.

Many a prayer. Cf. Abbott, Grammar, § 85.

What! look upon my brother. "How exquisitely this serves to depict the sensitively averted face of Hermione from Polixenes, recollecting all the misconstruction that had formerly grown out of her purely gracious attentions to him; and also how sufficingly it shows the sincere repentance of Leontes for bygone errors, that he has had sixteen years to mourn and see in their true light! No one better than Shakespeare knew the nobleness of a candid avowal of previous mistake, the relief of heart to its speaker, the elevated satisfaction to its hearers; and with this crowning satisfaction he leaves us at the close of this grandly beautiful play." Clarke.

Holy. Pure, virtuous.

Troth-plight. Betrothal. For the customs relating to courtship and marriage in Shakespeare's day, cf. "Folk-Lore of Shakespeare," Dyer, pp. 321-339.

III. Table of Acts and Scenes in which each character appears. Also number of lines spoken by each character. Also grouping of minor characters, to be read in a reading club by one person.

No. of
Lines.

681	Leontes, <i>I</i> , 2; <i>II</i> , 1, 3; <i>III</i> , 2; <i>V</i> , 1, 3.
319	Autolycus, <i>IV</i> , 3, 4; <i>V</i> , 2.
305	Camillo, <i>I</i> , 1, 2; <i>IV</i> , 2, 4; <i>V</i> , 3.
277	Polixenes, <i>I</i> , 2; <i>IV</i> , 2, 4; <i>V</i> , 3.
209	Clown, <i>III</i> , 3; <i>IV</i> , 3, 4; <i>V</i> , 2.
205	Florizel, <i>IV</i> , 4; <i>V</i> , 1.
144	Shepherd, <i>III</i> , 3; <i>IV</i> , 4; <i>V</i> , 2.
110	Antigonus, <i>II</i> , 1, 3; <i>III</i> , 3.
71	Third Gentleman, <i>V</i> , 2.
63	1st Lord, <i>II</i> , 1, 3; <i>III</i> , 2; <i>V</i> , 1.
52	1st Servant, <i>II</i> , 3; <i>III</i> , 2; <i>IV</i> , 4.
48	1st Gentleman, <i>V</i> , 1, 2.
32	"Time," <i>IV</i> , 1.
28	Dion, <i>III</i> , 1, 2; <i>V</i> , 1.
27	Officer, <i>III</i> , 2.
24	Archidamus, <i>I</i> , 1.
24	Cleomenes, <i>III</i> , 1, 2; <i>V</i> , 1.
22	Mamillius, <i>I</i> , 2; <i>II</i> , 1.
17	2nd Gentleman, <i>V</i> , 2.
13	Gaoler, <i>II</i> , 2.
11	Mariner, <i>III</i> , 3.
2	2nd Servant, <i>II</i> , 3.
331	Paulina, <i>II</i> , 2, 3; <i>III</i> , 2; <i>V</i> , 1, 3.
211	Hermione, <i>I</i> , 2; <i>II</i> , 1; <i>III</i> , 2; <i>V</i> , 3.
128	Perdita, <i>IV</i> , 4; <i>V</i> , 1, 3.
21	Mopsa, <i>IV</i> , 4.
20	Emilia, <i>II</i> , 2.
13	Dorcas, <i>IV</i> , 4.
9	1st Lady, <i>II</i> , 1.
4	2nd Lady, <i>II</i> , 1.
	Archidamus. }
	Gaoler. }
	3rd Gentleman. }
	2nd Servant. }
	Officer. }
	2nd Gentleman. }

1st Lord. }
Shepherd. }

Cleomenes. }
Clown. }

Mariner. }
"Time." }
1st Gentleman. }

Dion. }
Mamillius. }

1st Lady. }
Emilia. }
Mopsa. }

2nd Lady. }
Dorcas. }

IV. Questions.

ACT I.

1. Whence did Shakespeare probably derive the title of this play?

2. From what story did he take the incidents which he has dramatized?

3. What chronological and geographical errors does the play contain?

4. In what particulars does Shakespeare's play differ from the story which he dramatized?

5. What is the dramatic purpose of the conversation between Archidamus and Camillo?

Ans. I. To inform the spectators where the action of this drama takes place.

This is necessary, as in the Elizabethan theatres very little, if any, scenery was used. There is no reason to believe that any was used until toward the very close of Shakespeare's life, and even that is questionable. Cf. *An Apologie for Poetrie*, Sir Philip Sidney.

II. To describe the life-long friendship which had existed between Leontes and Polixenes, which is the cause of the latter's prolonged visit to the King of Sicilia.

6. Why the reference to, and the description of, Mamillius?

7. What characters are now introduced?

8. How long had Polixenes been a guest at Leontes' court?

9. What is the subject of the conversation between Leontes and Polixenes?

10. What does Hermione say to induce Polixenes to delay his departure?

11. Why does she refer to his son?

Ans. To foreshadow the appearance of that son later in the drama.

12. What further light on the boyish friendship of himself and Leontes does Polixenes throw?

13. What remark of Leontes first reveals his jealousy?

14. On what occasions had Hermione spoken to better purpose?

15. What does she say of the helpful service of honest and deserved praise?

16. What revelation of the change in his feelings toward Polixenes and Hermione does Leontes make in an *Aside*?

17. What is the function of an *Aside*, or soliloquy, in the Shakespearian drama?

Ans. A drama is the most objective form of literature. The dramatist cannot speak in his own person. He can express his thoughts and

feelings only by means of the *dramatis personæ*.

The motives of human conduct are always more or less inscrutable. In many cases it is as difficult to discover the cause of human action as of a conflagration. The latter may result from lightning, a sulphur match, chemical combustion, an incendiary, or any one of many causes. Likewise a course of conduct may be caused by an emotion, thought, memory, association, sensation, inspiration, or by a combination of some of these.

There are, as Professor Johnson has stated [Elements of Literary Criticism, p. 40], "superficial motives—habit, personal vanity, family affection, self-interest, and sexual attraction. . . But there are many more complicated motives at work in men's characters, prompting action frequently in direct contradiction to the more superficial motives. . . Among these are: intellectual pride, loyalty to the race, reverence for universal law, enthusiasm for an unattainable ideal, not to speak of the opposite of these: the brutish instincts of cruelty and destruction, that we have inherited from the brute side of our ancestry."

A person alone, speaking only to himself, would be perfectly frank, and with the utmost freedom give expression to his profoundest and most obscure thoughts and wishes.

If, therefore, the dramatist wishes to reveal the secret springs of action of a character, he makes use of an *Aside* or soliloquy. Cf. Vol. I.,

p. 33, question 27; Vol. II., p. 55, question 136; "Shakespeare's Plots," Fleming, pp. 60-1.

18. What *Aside* does this of Leontes suggest?

Ans. That of Iago in *Othello*, II. 1. 168-179.

19. Whom does Leontes now address?

20. In what two senses does he use the word *neat*?

21. In what reflection does Leontes now indulge?

22. What does he mean by *Can thy dam?* *may't be?*

23. Do Polixenes and Hermione observe the change in Leontes?

24. What reflections on his own childhood are suggested to Leontes by Mamillius' face?

25. What hint as to the age of Leontes does Shakespeare give?

26. What is the meaning of *Will you take eggs for money?*

27. What does Polixenes say of his affection for his own son?

28. Who was that son?

29. What directions does Leontes give to Hermione?

30. Were they sincere or ironical?

31. What revelation of his thoughts and purposes does Leontes give?

32. What does Leontes say is the gossip of his courtiers respecting himself?

33. What inquiry on this subject does he make of Camillo?

34. In what intimate relation had Camillo stood toward his King?

35. Has Leontes' jealousy become so overmastering that it leads him to distrust Camillo?

36. In what terms does he upbraid Camillo?

37. What confessions of loyalty to Leontes does Camillo make?

38. Does he share Leontes' belief in Hermione's unfaithfulness?

39. What tribute does he pay to Hermione?

40. What sharp rebuke does he administer to Leontes for *this diseas'd opinion*?

41. Upon what details in the conduct of Polixenes and Hermione does Leontes base his suspicions?

42. What proposal does Leontes make to Camillo respecting Polixenes?

43. Was this proposal in harmony with the time in which the action of the drama takes place?

Ans. Cf. *Othello*, III. 3. 388, seq.; *Much Ado about Nothing*, I. 3. 73-4.

44. Does this proposition to murder his life-long friend reveal the unreasonableness of Leontes' suspicion and the fierceness of his jealousy?

45. What response does Camillo make to Leontes' suggestion that he poison Polixenes?

46. What reasons for his belief in Hermione's unfaithfulness does Leontes give?

47. Upon what condition does Camillo agree to *fetch off Bohemia*?

48. Why does Shakespeare cause Leontes to make his exit at this time?

Ans. To allow Camillo, who is left alone, to soliloquize.

49. What revelation of his thoughts and purposes does Camillo now make?

50. What inference does Polixenes draw from the lack of cordiality on the part of both Camillo and Leontes?

51. What description of his treatment by Leontes does he give?

52. What is the dramatic purpose of this changed, and discourteous, treatment?

Ans. To make reasonable and necessary the change in his plans, and to prepare for his hasty flight.

53. What earnest entreaty does he make of Camillo?

54. What frank confession does Camillo make?

55. What protestation of his innocence does Polixenes make?

56. What description of Leontes' suspicion does Camillo give?

57. What plan for the safety of himself and Polixenes does Camillo outline?

58. What response does Polixenes make?

59. In what terms does he describe Hermione?

60. What final details for the escape of himself and Polixenes does Camillo suggest?

61. What is the dramatic function of Act. I?

Ans. *Vide* "Shakespeare's Plots," Fleming, pp. 33-39.

62. When does the action begin?

Ans. When Polixenes and Camillo flee from the court of Leontes.

ACT II.

63. What command does Hermione give to her Ladies in waiting?

64. What revelation of her mental and emotional condition does Hermione make?

65. Why does Mamillius refuse to go to the First Lady?

66. What does he say about *black brows*?

67. What is the dramatic purpose of the description of Hermione's condition by the First and Second Ladies?

Ans. I. To make more evident the cruelty of Leontes. II. To foreshadow the birth of Perdita.

68. What request does Hermione make of Mamillius?

69. What is his comment on *a sad tale*?

70. Who now enter?

71. What questions does Leontes ask?

72. What particulars of the flight of Polixenes and Camillo does the First Lord give?

73. Has Shakespeare foreshadowed this flight?

74. In what reflections does Leontes indulge as to the bliss of ignorance?

75. What similar reflections of Othello do they suggest?

Ans. Cf. *Othello*, III. 3. 338, seq.

76. What charges does Leontes make against Camillo?

77. What inquiry does he make about *the posterns*?

78. What answer is given by the First Lord?

79. What had Camillo said on this subject?
Ans. Cf. I. 2. 463, seq.
80. What command does Leontes give?
81. What expression of his belief in Hermione's unfaithfulness does he now utter?
82. What is the effect on her?
83. What charge does he now, for the first time, openly make against Hermione?
84. What is her response thereto?
85. What traits of her character does she, in this reply, reveal?
86. What additional charges does Leontes now make against his wife?
87. Whom does he couple with her in disloyalty to himself?
88. What dignified, firm, and touching response does Hermione make?
89. What command respecting Hermione does Leontes give?
90. What does Leontes say of those *who shall speak* for Hermione?
91. What was his purpose?
92. What does Hermione say about *ill planet, the heavens*?
93. Was a belief that human lives were more or less affected by planetary influences current in Shakespeare's day?
Ans. Yes. *Vide* "Shakespeare's Plots," Fleming, pp. 228, 249, seq., 399, seq.; "Folk-Lore of Shakespeare," Dyer, Chap. V., pp. 59-91; "The England of Shakespeare," Goadby, p. 114, seq.
94. Does Hermione weep?

95. What comment does she make on her lack of tears?

96. What description of tears does Shakespeare elsewhere give?

Ans. Women's weapons, water-drops.

Lear, II. 4. 280.

97. What appeal does Hermione make to her lords?

98. What request does she make of Leontes?

99. What wish does she express?

100. What womanly qualities has Hermione manifested in this interview?

Ans. Noble pride, extreme dignity and self-respect, coupled with wifely tenderness and grief.

101. What request does the First Lord make of Leontes?

102. What warning does Antigonus utter?

103. What tribute to Hermione's faithfulness do the First Lord and Antigonus make?

104. What grounds for his suspicion does Leontes now allege?

105. What further means does Leontes take to ascertain the truth or falsity of his suspicions?

106. Was Leontes' purpose in consulting the oracle of Delphos to satisfy himself as to Hermione's unfaithfulness, or was it to affect the minds of others, or was it both?

107. What is Leontes' mental and emotional condition as revealed by his statement on this subject?

Ans. He was utterly blinded by his suspicion and jealousy, and not open to conviction.

108. What is the dramatic purpose of this?

Ans. To foreshadow the effect on him of the answer of the oracle.

109. What reason does he give for the imprisonment of Hermione?

110. What does Antigonus, in an *Aside*, say will be the result of *this business*?

111. What character does Shakespeare now, for the first time, introduce?

112. Is Paulina Shakespeare's creation?

Ans. Yes. She does not appear in Greene's novel.

113. What is one of her dramatic functions?

Ans. Character-Contrast to Hermione. The latter had borne submissively the King's ill-treatment. Paulina resents it, and immediately plans an appeal to him.

114. Who escorts Paulina?

115. What is his dramatic function?

Ans. A Link-Person.

116. What is a Link-Person in a drama?

Ans. Vide "Shakespeare's Plots," Fleming, pp. 177, 181, 323.

117. What does Paulina do?

118. What description of Hermione's innocence does Paulina make in her comments on the Gaoler's treatment of the Queen?

119. Of what fact does Paulina inform Emilia?

120. In what words does Paulina give expression to her determination to call the King to account for his *dangerous unsafe lunes*?

121. What judgment does Paulina call down on herself if she is *honey-mouth'd* with the King?

122. What message does she send to the Queen, and what request does she make of her?

123. What does she say of the effect of *the sight o' the child* on Leontes?

124. What response does Emilia make?

125. Had Hermione thought of sending the babe to its father?

126. What does Paulina say about her own *wit* and *boldness*?

127. Why does the Gaoler hesitate to permit Paulina to take the babe out of prison?

128. What protection does Paulina guarantee him?

129. How has Scene 2 aided the action of the drama?

Ans. I. It has deepened and intensified the interest and sympathy of the spectators for the Queen. II. By contrast it has made more evident the thoughtless, unjustifiable and cruel conduct of the King.

130. What awful punishment does Leontes select for Hermione?

131. What relief would that bring to him?

132. What has been the effect on Mamillius of this unhappy affair?

133. Who now enters?

134. What does she bring?

135. What objections are made to Paulina's interview with the King?

136. What are we to infer about Paulina's voice and manner from Leontes' questions?

137. What command had he given to Antigonus respecting her?

138. Is it fair to infer from this that Leontes feared Paulina?

139. What taunts does he cast at Antigonus?

140. What characterization of the Queen does Paulina iterate and reiterate?

141. What command does Leontes give?

142. What threat does Paulina make if any one puts his hands on her?

143. What does she do?

144. What description of the babe and Paulina does Leontes give?

145. In what terms does Leontes taunt Antigonus about his fear of his wife?

146. In what impassioned and brave words does Paulina resent the King's words and treatment?

147. In what respects, according to Paulina, does the child resemble the King?

148. What humorous reply does Antigonus make to the King's taunts that he cannot control his wife's tongue?

149. With what punishment does the King threaten Paulina?

150. In what defiant words does she respond?

151. What traits of character has Paulina revealed?

Ans. Unquestioning loyalty to her Queen; heroic bravery; an utter absence of tact.

152. Why does Shakespeare make Paulina leave the babe with Leontes?

Ans. To allow an opportunity for its banishment.

153. To what dreadful fate does Leontes consign the babe?

154. Whom does he order to execute this fate?

155. What protest do Antigonus and the Lords utter?

156. What reflections thereon does Leontes express?

157. What revelation of himself does he make in them?

158. What dramatic purpose has been served by this cruel order?

Ans. By evoking protests from Antigonus and the Lords, and by increasing the unreasoning rage of Leontes, it aids Complication in the drama.

159. What modification of his original command respecting the babe does he make?

160. Who is selected as the instrument to execute this?

161. What revelation of his pity does Antigonus make?

162. What announcement is now made to the King?

163. What command does he issue respecting a *just and open trial* of the Queen?

164. What is the dramatic purpose of this close of Act II.?

Ans. To foreshadow the trial in Act III.

ACT III.

165. What is Cleomenes' description of Delphos?

166. What geographical error does he make?

167. Of all that he saw there, what most impressed Dion?

168. What Cleomenes?

169. Why these descriptions?

Ans. I. As the mission of Cleomenes and Dion was not acted on the stage, it was necessary to portray it by means of narration. II. To reveal the characters of Cleomenes and Dion by means of the different impressions produced on them by the oracle.

170. Of what are Cleomenes and Dion examples?

Ans. Character-Foils.

171. What are the nature and function of such characters in a drama?

Ans. They consist of two characters which in the principal traits are alike, but which differ in minor traits. In Character-Foils the differences are not so great as in Character-Contrasts. In the former the differences are in degree, in the latter in kind.

Examples of the former are Guildenstern and Rosencrantz, the Grave Diggers, in *Hamlet*; the Murderers in *Richard III.* and in *Macbeth*; Portia and Nerissa, Bassanio and Gratiano, Shylock and Tubal.

Examples of Character-Contrasts are Shylock and Antonio; Iago and Othello; Macbeth and Banquo. *Vide* "Shakespeare's Plots," Fleming, pp. 294-5.

172. What hope does Dion express as to *the event o' the journey*?

173. Does Cleomenes echo Dion's hope?

174. What invocation to Great Apollo does he utter?

175. What, according to Dion, will occur when the answer of the oracle is announced?

176. What does Leontes say of his own feelings and wishes with reference to the trial of Hermione?

177. Does he reveal the fact that he himself is on trial for *being tyrannous*?

178. Who accompanies Hermione?

179. What charges against Hermione does the indictment contain?

180. What reason does Hermione give why *it shall scarce boot me to say 'not guilty'*?

181. In what does she then place her hope of justice?

182. With what words does she appeal to Leontes?

183. What does she most prize?

184. What heartless response does Leontes make?

185. What detailed answer does Hermione make to the various counts of the indictment?

186. In what does Hermione believe her *life stands*?

187. What brutal charges does Leontes make against Hermione?

188. What does Hermione say in response about her *life*, her son, her babe, her *honour*?

189. Does Hermione realize that Leontes' mind is not in a judicial condition, that he is blinded by his suspicions, and incapable of judging justly?

190. To whom does she appeal?

191. What comment thereon does the First Lord make?

192. Of whom was Hermione the daughter?

193. With what *eyes* does she wish he could see her misery?

194. What traits of character does she reveal in this invocation?

195. Who now enter?

196. What oath do they take?

197. What is the reply of the oracle?

198. What is the dramatic function of the latter part of the oracle's answer, *the king shall live without an heir, if that which is lost be not found*?

Ans. To foreshadow and prepare for the recovery and appearance, later in the drama, of *his innocent babe*. Cf. V. 3. 123-8.

199. What is the effect of the oracle on those in the court?

200. What traits of character in the different persons do these effects reveal?

201. What announcement does a servant make?

202. What is the effect on Leontes and Hermione?

203. What dramatic purpose does Shakespeare effect by bringing to a close the life of Leontes' son?

Ans. I. He was but a minor character in the drama. By reducing the number of such, as a drama progresses, attention is concentrated on the principal characters. II. It causes an instant and radical change in Leontes. He becomes contrite and penitent.

204. What expression of his penitence does Leontes give?

205. Who now make their exit?

206. What traits of Hermione have been revealed by her conduct at the trial?

Ans. Fortitude; unbelief that she will receive justice from Leontes; unshrinking faith in truth and moral order; magnanimity; love and pity for her husband; angelic innocence.

207. Is Shakespeare's portrayal of her here perfectly consistent with that in Act II.?

Note. On uniformity in Character-Development *Vide* "Shakespeare's Plots," Fleming, p. 113.

208. Who now enters?

209. In what burning words does Paulina arraign Leontes?

210. What announcement respecting the Queen does she make?

211. What response does Leontes make?

212. What rebukè does the First Lord administer to Paulina?

213. What penitence does Paulina express to the King?

214. What reference to her husband does Paulina make?

215. What is the dramatic significance of this?

Ans. It recalls him and his banishment to the minds of the spectators, and foreshadows the next Scene.

216. As the result of all these events, what change takes place in Leontes?

217. Is Shakespeare's portrayal of Paulina in III. 3 in perfect harmony with that in II. 3?

218. To what country does Shakespeare now transfer the action of the drama?

219. What inferences as to the nature of the work he and Antigonus were engaged in does the Mariner draw from a threatened storm?

220. Does Shakespeare elsewhere make reference to the superstition that the elements were in close touch and sympathy with men?

Ans. Cf. *Richard II.*, II. 4; *Hamlet*, I. 1; *Macbeth*, II. 3; *Julius Cæsar*, I. 3; II. 2. Also *vide* Vol. I., p. 399; "Shakespeare's Plots," Fleming, pp. 228, 249-251; "Folk-Lore of Shakespeare," Dyer, pp. 484-6.

221. What final warning does the Mariner give Antigonus?

222. Who appeared to Antigonus in a dream?

223. What description of the spirit does he give?

224. What message did it bring?

225. Why did Hermione name her babe Perdita?

226. What are the derivation and meaning of Perdita?

Ans. *Perditus*, a, um, from *perdo*, *perdidi*. It means lost.

227. What comment on dreams does Antigonus make?

228. Does he decide to be guided in his conduct by the message brought to him?

229. In what other plays does Shakespeare introduce ghosts, spirits?

Ans. Vide "Folk-Lore of Shakespeare,"
Dyer, pp. 41-7.

230. What belief does Antigonus express?

231. Had he always believed Hermione guilty?

Ans. Cf. II. 1.

232. With what feelings does Antigonus leave the babe?

233. Under what circumstances does Antigonus make his exit?

234. Who now enters?

235. What comments does he make on the chase?

236. What does he find?

237. What does he *read*?

238. Who enters?

239. What description of the storm does the Clown give?

240. To what other storm described by Shakespeare is this one like?

Ans. That in Othello, II. 1.

241. Under what circumstances do Antigonus and the Mariner end their dramatic lives?

242. Was Antigonus' death in accord with Poetic Justice?

Ans. Yes. He was vacillating, weak, a moral coward.

243. What is Poetic Justice?

Ans. Vide Vol. I., p. 363, question 334.

244. What do the Clown and Shepherd find with Perdita?

245. What is *fairy gold*?

246. What does the Clown do with the remains of Antigonus?

ACT IV.

247. What was the function of Chorus in the Shakespeare drama?

Ans. Sometimes it is necessary for the poet to convey to the audience by means of narrative information about the plot of the play. As he cannot speak in his own person [Cf. pp. 242-3] this knowledge is imparted in a Prologue spoken by Chorus. Cf. Vol. II., p. 51, question 83; p. 64, question 266; p. 127, question 301; "Shakespeare's Plots," Fleming, pp. 180-1.

248. What does Chorus say about the flight of time between Acts III. and IV.?

249. What changes does Time describe in Leontes? In Florizel? In Perdita?

250. To what place is the action now transferred?

251. What does Camillo wish to do?

252. How many years was it since Camillo had seen his native land?

253. Is this time, *fifteen years*, an error?

Ans. Yes. Cf. IV. 1. 6; V. 3. 31, 50. It might have been an error of Shakespeare's; or of the copyist in the theatre, who made a transcript of the poet's MS.; or of the printer.

254. Why does Shakespeare twice refer to the passage of time?

Ans. To allow for the growth of Perdita from babyhood to girlhood.

255. What reference to Leontes does Polixenes make?

256. What question does he ask Camillo about Florizel?

257. What reply does Camillo make?

258. Why does Shakespeare introduce this subject?

Ans. To prepare for the appearance of Florizel as an actor in this drama.

259. What does Polixenes say about the *unspeakable estate* of the Shepherd?

260. Has Shakespeare foreshadowed this?

Ans. Yes. Cf. III. 3. 117-130.

261. Why?

Ans. In a perfectly constructed drama there must be constant and lucid foreshadowing. There must be no surprises which shock the audience. Nothing must occur which seems improbable.

262. What have Camillo and Polixenes heard of the Shepherd's daughter?

263. What does Polixenes believe is the cause of Florizel's visit to the cottage of the Shepherd?

264. What plan does Polixenes suggest in order to learn the facts in the case?

265. What is the dramatic purpose of these hints?

Ans. To foreshadow the love-affair of Florizel and Perdita.

266. To what place is the action of the drama now transferred?

267. Who enters?

268. Is Autolycus an original creation of Shakespeare?

Ans. Yes. He has no prototype in Greene's novel.

269. Why does Shakespeare introduce music?

Ans. Music is the language of the emotions. Shakespeare always puts much music in his love comedies. Cf. Vol. I., p. 54; Vol. II., p. 135, question 391.

270. In what relation had Autolycus stood to Florizel?

271. Why does Shakespeare mention this fact?

Ans. To reveal his relation to one of the prominent characters in this drama, and so make reasonable his introduction therein.

272. What is the meaning of *three-pile*?

273. What description of himself does Autolycus give?

274. Who now enters?

275. What purchases does the Clown expect to make for the *sheep-shearing feast*?

276. What does he say about a Puritan?

Note. For the history of the conflict between the Puritans and the dramatists, and for Shakespeare's attitude towards them, *vide* my Introduction to *Much Ado about Nothing*, Vol. VI., Bankside Shakespeare.

277. What trick does Autolycus play on the Clown?

278. What story does he tell him?

279. After exciting his sympathy, how does Autolycus treat the Clown?

280. What amusing description of himself does Autolycus give when describing the fellow that robbed him?

281. What confession as to his cowardice does Autolycus give?

282. What does Autolycus say in a soliloquy after the Clown departs?

283. Why has Shakespeare here introduced the song?

Ans. I. It gives expression to the drollery and jollity of Autolycus. II. It aids in creating dramatic atmosphere.

284. Who now appear as active participants in the action of the play?

285. Has Shakespeare prepared for the entrance of both Florizel and Perdita?

Ans. Yes, by several previous references to both.

286. What pretty compliments does Florizel pay Perdita?

287. In what maidenly and modest terms does Perdita respond?

288. Under what circumstances did Florizel first see Perdita?

289. What examples of the gods *humbling their deities to love* does he give?

290. What impediments are there, in Perdita's opinion, to the happy termination of their love?

291. What renewed expression of his devotion and love does Florizel give?

292. Are Florizel and Perdita betrothed to each other?

293. Who now enter?

294. With what gentle rebuke does the Shepherd chide Perdita?

295. What does he say of Perdita's foster-mother?

296. What gracious welcome does Perdita give to Polixenes and Camillo?

297. What flowers does she give them?

298. What comment on their appropriateness does Polixenes make?

299. What does Perdita say about Autumn flowers?

300. What does Polixenes mean by *nature is made better*, seq.?

Ans. Vide "Shakespeare's Mind and Art," Dowden, pp. 57-8.

301. What compliment does Camillo pay Perdita?

302. Why does Shakespeare make him perceive her loveliness and grace?

Ans. To prepare for the part he is to take in aiding the lovers to escape, and reach the court of Leontes.

303. What witty and sensible response does Perdita make to Camillo?

304. To whom does Perdita wish to give spring flowers, and what does she say about them?

305. What does Florizel say to his sweetheart?

306. What did Tennyson say of Florizel's words:

*Your hand, my Perdita; so turtles pair;
That never mean to part.*

And Perdita's response:

I'll swear for 'em!

Ans. It was, he said, one of the three repartees in Shakespeare that always brought tears to his eyes.

307. What were the other two?

Ans. I. *So young and so untender*, seq.

Lear, I. i. 108.

II. Imogen. *Why did you throw your wedded lady from you?*

*Think that you are upon a rock; and now
Throw me again.*

[Embracing him.

Posthumus. *Hang there like fruit, my soul,
Till the tree die!*

Cymbeline, V. 5. 261, seq.

308. What comment on Perdita's beauty, both of feature and conduct, does Polixenes make?

309. What is the dramatic purport of this?

Ans. To prepare for the revelation of her later as the daughter, not of the Shepherd, but of a King.

310. Shakespeare has portrayed Perdita as being exceedingly beautiful, and yet has given us no detailed description of that beauty. Why?

Ans. Cf. Vol. I., p. 191, question 190; "Shakespeare's Plots," Fleming, p. 199, seq.; "Principles of Criticism," Worsfold, p. 124, seq.

311. What now is done?

312. What does the Shepherd tell Polixenes about Florizel, *Doricles*, and of the love between him and Perdita?

313. What is the dramatic purport and effect

of the Shepherd's words, *If young Doricles do light*, seq.?

Ans. They foreshadow the revelation of the identity of Perdita.

314. What description of Autolycus does a Servant give?

315. What comment thereon does the Clown make?

316. What message does Perdita send to Autolycus?

317. What is the dramatic effect thereof?

Ans. It is a side-light on the character of Perdita, who, although she has been brought up by Shepherds, is gentle, refined, pure. Shakespeare portrays her not as a rustic, but always, and uniformly, as a lady.

318. What goods does Autolycus offer for sale?

319. What confession of his love and of the loss of his money does the Clown make?

320. What is Autolycus' comment thereon?

321. What song do Autolycus, Dorcas, and Mopsa sing?

322. What solo does Autolycus sing?

323. What entertainment follows the song?

324. What is the dramatic effect of **these** songs and the dance?

Ans. They create atmosphere by giving an idyllic charm to the drama.

325. What advice does Camillo give Polixenes?

326. What does he say to Florizel?

327. What description of Perdita's hand does Florizel give?

Note. Vide "Shakespeare's Plots," Fleming, p. 120, seq.

328. What avowal of his love does Florizel make to Perdita?

329. What is her response?

330. What is Perdita's marriage portion?

331. Is the betrothal completed at this time?

332. Of what dictum of Shakespeare is it an example?

Ans. *The course of true love never did run smooth*, seq.

Mid. Night's Dream, I. i. 134.

333. Why is the betrothal not yet consummated?

Ans. I. By means of Polixenes' quarrel with his son, Shakespeare makes use of Contrast. Dark, threatening clouds succeed the sunshine. The happiness of the lovers gives place to surprise and grief. II. He prevents too-rapid progress of the action. III. He reveals traits of character in the lovers which circumstances have not hitherto evoked.

334. What sharp reproofs does Polixenes administer to Florizel?

335. In what spirited words does Florizel respond?

336. What advice does the Shepherd give him?

337. What does Polixenes do?

338. In what harsh terms does Polixenes inveigh against the Shepherd, Florizel, and Perdita?

339. What traits of character does Perdita,

under the stress of this sudden and intense emotion, manifest?

340. Is Shakespeare's Character-Portraiture of her at this time consistent with what has preceded?

341. What is the effect of this abuse on the Shepherd?

342. What traits of Character does Florizel now reveal?

343. Is Shakespeare's Character-Portraiture of him here uniform with that previously given?

344. To what is Florizel heir?

345. What final answer to Camillo's advice does Florizel give?

346. How does Florizel's description of his love for Perdita compare, contrast, with that of Othello for Desdemona?

Ans. Cf. *Othello*, I. 3. 128, seq.

347. Why does Shakespeare cause Florizel and Perdita to retire to a short distance?

Ans. To leave Camillo alone so he could, in a soliloquy, reveal his feelings and purposes.

348. To what deep-seated longing does Camillo give expression?

349. What proposition does Camillo make to Florizel?

350. In what spirit does Florizel receive it?

351. What details of the plan does Camillo now give?

352. What comment does Perdita make on Camillo's statement, *Prosperity's the very bond*, seq.?

353. What similar description of true love does Shakespeare give?

Ans. That of Desdemona:

*Unkindness may do much;
And his unkindness may defeat my life,
But never taint my love.*

Othello, V. 2. 159, seq.

Cf. *Sonnet*, CXVI.

354. What does Florizel say of the breeding and birth of Perdita?

355. What response does Camillo make?

356. In what way does Perdita express her thanks?

357. What final arrangements for the flight of the lovers does Camillo promise to make?

358. Why has Shakespeare introduced these impediments to the progress of the love-affair of Florizel and Perdita?

Ans. I. To prevent too rapid progress of the action. II. To intensify the interest and curiosity of the spectators as to the Resolution of the drama. III. To make necessary the flight of the lovers from Bohemia.

359. What other lovers of Shakespeare had a somewhat similar experience?

Ans. Ferdinand and Miranda. *Cf.* *Tempest*, I. 2. 438, seq.

360. Why does Shakespeare send Florizel, Perdita, and Camillo to the court of Leontes?

Ans. Because the conclusion of the drama, in which they play so active a part, takes place there.

361. Who now enters?

362. What does he say?

363. What is the nature of this soliloquy, and of the conversation between Camillo and Autolycus?

Ans. It is a comic episode.

364. What do Florizel and Autolycus do?

365. Why does Shakespeare now make Florizel and Perdita retire apart to converse?

Ans. To allow Camillo an opportunity to soliloquize.

366. What does he say in an *Aside*?

367. Who now make their exit?

368. What comments on the disguise and flight of the lovers does Autolycus make?

369. Who now enter?

370. Does the Clown see in them more victims for plunder?

371. What advice does the Clown give the Shepherd?

372. What decision does the Shepherd reach?

373. What does he say of Florizel?

374. What comments on this conversation does Autolycus make?

375. What inquiries does he make of them?

376. With whom is the Shepherd's business?

377. What does Autolycus mean by *advocate*, and why does he ask the Shepherd if he has one?

378. What impression does Autolycus make on the Clown?

379. Is the Shepherd so easily deceived?

380. What other description does this of Autolycus' clothes suggest?

Ans. That of Macbeth:

*Now does he feel his title
Hang loose about him, like a giant's robe
Upon a dwarfish thief.*

Macbeth, V. 2. 20, seq.

381. What does the Shepherd say about the *fardel* he carries?

382. What does Autolycus say about the King, and about the *curses* and *tortures* the Shepherd shall suffer?

383. What is Autolycus' purpose in thus frightening these men?

384. Does he succeed?

385. After the Shepherd and Clown retire, what revelation of his purposes and plans does Autolycus make?

386. What is the nature and purpose of this interview between Autolycus and the Shepherd and Clown?

Ans. I. It is a comic episode. II. To prepare for the revelation of Perdita's identity.

ACT V.

387. When did Leontes last appear in this drama?

388. Did he then mourn over, and express penitence for, his inhuman treatment of his wife, daughter, Polixenes, and Camillo?

389. Are we to infer from Cleomenes' words the King is still in this mental and emotional condition?

390. What does Leontes say on this subject?

391. What prediction had the oracle made as to his being *heirless*?

392. What description of Hermione does Paulina give?

393. What are some of Shakespeare's similar descriptions of men?

Ans. That of Hamlet's father; *Hamlet*, I. 2. 187-8; Brutus, *Julius Cæsar*, V. 5. 73-5.

394. Is Paulina's reproof of Leontes in a similar vein with what she had previously said to him?

395. How does Leontes receive it?

396. What rebuke does Cleomenes administer to her?

397. Had Paulina foreseen the purpose of Cleomenes' condolence and clemency?

398. What course of conduct for the King does Dion now advocate?

399. Upon what grounds does Paulina oppose a second marriage of Leontes?

400. Does Leontes echo her praise of Hermione, and accept her advice as to a second marriage?

401. Why did Shakespeare make Paulina oppose a re-marriage of the King?

Ans. Paulina knew that Hermione was not dead. The Resolution of the drama necessitated her reappearance.

402. What promise does Paulina now exact of Leontes?

403. What is the dramatic purpose of this?

Ans. To foreshadow the Resolution of the drama.

404. What message does a Gentleman bring to Leontes?

405. Is Leontes surprised?

406. What description of Perdita does a Gentleman give?

407. What rebuke does Paulina administer to this Gentleman for his praise of Perdita?

408. Does the Gentleman reiterate that praise?

409. What command does Leontes give Cleomenes?

410. What reference to Mamillius does Paulina make?

411. Does Paulina, by her tactless remarks, cause Leontes' wound to bleed afresh?

412. Who now enter?

413. What does Leontes say to Florizel?

414. What sad recollections does Florizel revive in Leontes?

415. What response does Florizel make to Leontes?

416. Is Leontes as much impressed with Perdita's beauty as all the others?

417. What description of his journey does Florizel give?

418. What reiterated welcome does Leontes give him?

419. Who now enters?

420. What message does he bring?

421. Whom does Florizel think has betrayed him?

422. What does the Lord say of the Shepherd and the Clown?

423. What comment does Perdita now make?

424. Have Florizel and Perdita been married yet?

425. With what words does Florizel comfort Perdita?

426. What appeal does he make to Leontes?

427. Does Perdita resemble her mother so closely that she recalls Hermione to both Paulina and Leontes?

428. What answer does Leontes make to Florizel's petition?

429. Why has Shakespeare again delayed the happy fruition of the love of Florizel and Perdita?

Ans. Cf. p. 269, question 358.

430. Why does Shakespeare now make Leontes the friend and ally of the lovers?

Ans. Because the Resolution of the drama, which is rapidly approaching completion, necessitates, among other things, the happy consummation, in marriage, of Florizel and Perdita's love. He, therefore, now removes all obstacles thereto.

431. When the Shepherd related to Leontes the manner of his finding Perdita, what effect did it produce on the King?

432. What *proofs* of the identity of Perdita were found in the *fardel*?

433. What was the outcome of this narration on the hearers?

434. What description is given of the death of Antigonus?

435. How did this affect Paulina?

436. What effect did the knowledge of the *Queen's death and mother's statue* have on Perdita?

437. In whose keeping was the statue?

438. Who made it?

439. What anachronism does Shakespeare here make?

440. What does Autolycus say of his part in this affair?

441. What is the result to the Clown and Shepherd of this good fortune?

442. Notwithstanding the change in their outward condition, does Shakespeare here portray them as being mentally, emotionally, the same men they formerly were?

443. Why has Shakespeare conveyed the information respecting Perdita, contained in Sc. 2, by means of narration, and not by action?

Ans. Perdita since her appearance has been the heroine of the play. The attention has been centred on her. It now is a dramatic necessity to place Perdita a little in the background, and to give the foremost place to Hermione, who has, since III. 2, taken no part in the action of the drama, and by whom the Resolution of the drama is to be now effected.

From the surprise, impressiveness, and grandeur of her reappearance and recognition, with which the play ends, nothing, not even her lovely daughter, must detract.

444. Where takes place the final action in the drama?

445. What does Paulina do?

446. What does Leontes say on seeing the statue?

447. What Polixenes?

448. What request does Perdita make?

449. What effect does the view have on Leontes?

450. Is Leontes' love for Hermione, as well as penitence for his ill-treatment of her, profoundly stirred?

451. What does Paulina now make the statue do?

452. Why does Shakespeare introduce music here?

Ans. Music is the excitant of, as well as the medium for, the expression of profound emotion. Cf. Vol. I., p. 54; Vol. II., p. 135, question 391; p. 201, question 341; "Shakespeare's Plots," Fleming, p. 320, seq.

453. What does Hermione say to, and of, her daughter?

454. What does Paulina say of her own future?

455. What other fate does Leontes select for her?

456. As the play ends, what does Leontes say as to information respecting what each one
*Perform'd in this wide gap of time since first
We were dissever'd?*

457. Of what is this an example?

Ans. The incompleteness of a great work of art. Cf. Vol. I., p. 200, question 301; "Shakespeare's Plots," Fleming, pp. 230-1; 382.

* * * * *

458. What is the probable date of the composition of this play?

Ans. It is undoubtedly one of the last three plays Shakespeare wrote. Most probably it is the last. *Vide* Vol. I., p. 424, question 364.

459. Do the minor errors in dates and geography detract from its perfection as a work of dramatic art?

Ans. No. *Vide* "Shakespeare's Plots," Fleming, p. 234, seq.

460. What cardinal mistake has Shakespeare made in the construction of this play?

Ans. He has violated the law of Unity. In the first three Acts he has made the experiences of Leontes and Hermione the Main Action. This is a tragedy. In the last two Acts, excepting the last Scene, the experiences of Florizel and Perdita are the Main Action. This is a comedy. In this drama, therefore, there are two heroes and two heroines. The result is that while in the play is a portrayal of idyllic life, in poetry as exquisite as Shakespeare ever wrote, the play as a work of dramatic art is a failure. It lacks Unity, and Complement and Balance. Cf. "Shakespeare's Plots," Fleming, p. 21, seq.

461. Why did Shakespeare do this?

Ans. At the time Shakespeare wrote this play he was a past master in the dramatic art. He did not, therefore, err through ignorance. I believe he did so intentionally and deliberately, for the purpose of testing the law of Unity, to see if it were possible to violate it, and yet produce a perfect work of dramatic art.

At the same time it may manifest the decadence of his art, as may also *Cymbeline*.

The Tempest, the other one of the last three plays, is such a masterpiece that it would seem to prove that opinion groundless.

462. Were there other Elizabethan plays similar in construction to the *Winter's Tale* in that they possessed dual plots?

Ans. Yes, e. g., *Revenge of Bussy d'Ambois*, Chapman; *Antonio's Revenge*, Marston; *Fair Maid of the West*, Heywood.

463. Shakespeare in this play makes use of the device of banishing an infant who later reappears full grown. In what great Greek drama is a similar device used?

Ans. *Œdipus the King*, Sophocles.

464. Shakespeare also in this play makes use of another favorite device of the Greek dramatists, viz., that of making the Resolution of the drama depend on Recognition. In what Greek plays, in what other Shakespearian plays, has this been used?

Ans. Cf. "Ancient Greek Literature," Murray, pp. 215-274; "Shakespeare's Plots," Fleming, pp. 327-9.

465. How does the trial of Hermione compare, contrast, with that of Queen Katherine in *Henry VIII.*?

466. Othello and Posthumus, like Leontes, believed their wives to be disloyal. In what respects does Shakespeare's portrayal of these three characters agree, contrast?

Ans. Vide Vol. I., p. 45, question 169, seq.

467. What other jealous husbands has Shakespeare created?

468. How does his portrayal of Mamillius compare, contrast, with that of the Young Princes in *Richard III.*, Arthur in *King John*, Macduff's son in *Macbeth*?

469. How does Shakespeare's portrayal of the love and wooing of Florizel and Perdita compare, contrast, with that of Ferdinand and Miranda, Romeo and Juliet, Bassanio and Portia, Benedick and Beatrice, Orlando and Rosalind?

470. How does Autolycus compare, contrast, with Shakespeare's other Clowns?

471. What is the function of the Clown or Fool in the Shakespearian drama?

Ans. Vide Vol. II., p. 208, question 422.

472. Who in this play is a Type of the Normal?

Ans. Paulina.

473. What other examples of such are there in the Shakespearian drama, and what is their function?

Ans. Vide II., p. 329, question 449; "Shakespeare's Plots," Fleming, p. 324.

474. What is Shakespeare's use of Prose and Verse in this play?

Ans. Vide Vol. I., p. 300, question 240; p. 427, questions 387, 388; Vol. II., p. 135, question 393; p. 210, question 434; p. 264, question 270; "Shakespeare's Plots," Fleming, p. 282, seq.; p. 436, seq.

475. What examples of Character Contrast are there in this play?

476. Is Shakespeare's Character Development in this play uniform, consistent?

477. Is the conclusion of the play in perfect harmony with Poetic Justice?

478. What is Poetic Justice?

Ans. Vide Vol. I., p. 363, question 334.

479. How does the conduct of Prospero toward the young lovers Ferdinand and Miranda compare, contrast, with that of Polixenes toward Florizel and Perdita?

480. How does the lovely pastoral Scene, IV. 3, compare with similar outdoor Scenes in *Love's Labour's Lost*, *Mid. Night's Dream*, *Merry Wives of Windsor*, *As You Like It*?

V. Collateral Reading.

Shakespeare, His Life, Art and Characters, Hudson, Vol. I., pp. 444-474.

Notes on Shakespeare, Coleridge, Harper's Edition, pp. 174-177.

Shakespeare Commentaries, Gervinus, translation of F. E. Bunnett, pp. 801-817.

Shakespeare, His Mind and Art, Dowden, pp. 336-382.

William Shakespeare, Wendell, pp. 377-387.

Characteristics of Women, Jameson, edition of Routledge, pp. 204-223.

The Plant-Lore and Garden Craft of Shakespeare, Ellacombe.

What is Shakespeare? Sherman, pp. 111-148; 335-359.

Lectures on Dramatic Literature, Schlegel, translated by Black, Vol. II., p. 181.

The Women of Shakespeare, Lewes, translated by Helen Zimmern, pp. 303-309.

Shakespeare as a Dramatic Artist, Ulrici, Vol. II., pp. 29-37.

Essays, Hartley Coleridge, Vol. II., p. 148, seq.

Shakespeare and Music, Naylor, p. 192, seq.

Natural History in Shakespeare's Time, Seager.

Sudden Emotion: Its effect upon Different Characters as Shown by Shakespeare, Rose. Transactions of New Shakespeare Society, 1880-1882, Part I., p. 16, seq.

On Shakespeare's Use of Narration in his Dramas, Delius. Transactions New Shakespeare Society, 1875-1876, pp. 212-213.

Time analysis of Plot, Daniel. Transactions New Shakespeare Society, 1877-1879, Part II., pp. 177-179. Also Rolfe's edition of this play, p. 215.

Some of Shakespeare's Female Characters, Helena Faucit, pp. 337-392.

William Shakespeare, Brandes, Vol. II., pp. 346-360.

The Shakespearian Drama, Comedies, Snider, pp. 459-505.

Shakespeare's Plots, Fleming.

VI. Pronunciation of Names.*

Leontes, lē-ən'tîz.

Mamillius, ma-mil'i-us.

Camillo, ca-mil'ō.

Antigonus, an-tig'o-nus.

Cleomenes, clī-əm'e-nîz.

Dion, dai'ən.

Polixenes, po-lix'e-nîz.

Florizel, flər'i-zəl.

Archidamus, ăr-kî-dê'mus.

Autolycus, ă-tel'i-cus.

Hermione, hēr-mai'o-nî.

Perdita, pēr'di-ta.

Paulina, pē-lî'na, pē-lai'na.

Emilia, ē-mil'ya.

Mopsa, mōp'sa.

Dorcas, dōr'cas.

* For Key to Pronunciation *vide* pp. IX. and X.

LOVE'S LABOUR'S LOST

LOVE'S LABOUR'S LOST

I. Source of the Plot.

The story which Shakespeare has dramatized in this play was, so far as is known, original with Shakespeare himself. On this subject Hazlitt writes: "The labours of three generations of editors and commentators have so far failed to discover any one production from which the poet could have framed his own play; and we must look upon *Love's Labour's Lost* as, to a large extent, an evolution from his own brain and the embodiment of certain scattered and detached readings."*

On this subject Mr. Sidney Lee says: "Its slender plot stands almost alone among Shakespeare's plots in that it is not known to have been borrowed, and stands quite alone in openly travestying known traits and incidents of current social and political life."†

The title-page of the first quarto edition of the play, published in 1598, reads:

*"Shakespeare's Library." Part I., Vol. I., p. 2.

†"Life of Shakespeare." p. 51.

A
Pleasant
conceited Comedie
called
Loues labors lost.
As it was presented before her Highness
this last Christmas.
Newly corrected and augmented
By W. Shakespere.

From this title-page it is fair to presume that the play as we have it was founded upon an earlier play of Shakespeare which he had *Newly corrected and augmented*, for its presentation before Queen Elizabeth and her Court.

"That the play is founded upon some older work," says White, in the Introduction to this play in his edition of Shakespeare, "its undramatic character, its needless fullness of detail, its air of artificial romance, and the attribution of particular personal traits . . . seem unmistakable evidence."

It is impossible to decide with absolute certainty which parts of the play, as we now have it, consist of these "corrections" and "augmentations." The following opinion of Mr. Spedding is very suggestive and, I am inclined to believe, accurate: "Observe the inequality in the length of the Acts; the first being half as long again, the fourth twice as long, the fifth three times as long,

as the second and third.* This is a hint where to look for the principal additions and alterations. In the first Act, I suspect Biron's remonstrance against the vow (to begin with) to be an insertion. In the fourth, nearly the whole of the close, from Biron's burst *Who sees the heavenly Rosaline* (IV. 3. 221). In the fifth, the whole of the first scene between Holofernes and Sir Nathaniel bears traces, to me, of the maturer hand, and may have been inserted bodily. The whole close of the fifth Act, from the entrance of Mercade (V. 2. 723), has been probably rewritten, and may bear the same relation to the original copy which Rosaline's speech *Oft have I heard of you, my Lord Biron*, etc. (V. 2. 851-864), bears to the original speech of six lines (827-832), which has been allowed by mistake to stand. There are also a few lines (1-3) at the opening of the fourth Act which I have no doubt were introduced in the corrected copy.

*Princess. Was that the king, that spurr'd
his horse so hard*

Against the steep uprising of the hill?

Boyet. I know not; but I think it was not he.

It was thus that Shakespere learnt to *shade*

* The actual number of verses in each Act is as follows:
Act I., 508, Act II., 259; Act III., 207; Act IV., 709; Act V.,
1,002.

off his scenes, to carry the action beyond the stage."*

Love's Labour's Lost is the first play of Shakespeare's that was published with his name on the title-page as author. There is a consensus of opinion among Shakespearian scholars that it is the first wholly original play which he wrote. When compared with the later comedies, the great tragedies of the third period, its immaturity is glaringly evident. With this opinion Dowden agrees: "The play is precisely such a one as a clever young man might imagine, who had lately come from the country—with its *daisies pied and violets blue*, its *merry larks*, its maidens who *bleach their summer smocks*, its pompous parish schoolmaster, and its dull constable (a great public official in his own eyes)—to the town, where he was surrounded by more brilliant unrealities, and affectations of dress, of manner, of language, and of ideas. *Love's Labour's Lost* is a dramatic plea on behalf of nature and of common sense, against all that is unreal and affected."†

* Shakespeare Commentaries, Gervinus, translated by F. E. Bunnnett, Introduction by Furnivall, pp. xxxiv-xxxx.

† "Shakespeare Primer," p. 63, seq.

II. Explanatory Notes.

ACT I.

SCENE I.

Disgrace. Disfigurement.

Bate. Blunt. Cf. *Hamlet*, IV. 7. 139; V. 2. 328.

Edict. Accent on second syllable, as metre requires. Cf. *Mid. Night's Dream*, I. 1. 151.

Art. Letters, learning, study. Cf. II. 1. 45; IV. 2. 113.

Pass'd. Pronounced, uttered. Cf. *As You Like It*, I. 3. 86; *Twelfth Night*, I. 5. 86.

Branch. Part, particular.

Deep. Heartfelt. Used here in a figurative sense.

Mortified. "Made apathetic, insensible." Schmidt.

All these. "That is, his companions, to whom he may be supposed to point." Rolfe.

Biron. In the First Folio this name is spelled Berowne. In IV. 3. 232 it rhymes with *moon*.

To wink of, seq. During. Cf. Abbott, Grammar, §176.

An if. Even if. *Idem*, § 105.

Common sense. The perception of the eye. Cf. V. 2. 259, and note thereon.

Hard a keeping, seq. On transposition of the article, cf. Abbott, Grammar, § 422.

Study me. "For me, by my advice, *i. e.*, I would have you study thus. Less probably, *study* may be an active verb." Abbott, Grammar, § 220.

Who dazzling, seq. "That when he *dazzles*, that is, has his eye made weak, by fixing his eye upon a fairer eye, that *fairer* eye shall be his *heed*, his *direction* or *lodestar*, and give him light that was blinded by it." Johnson.

Small. Little. Adjective used as a noun. Cf. Abbott, Grammar, § 5.

Base. "Perhaps, as Walker conjectures, a misprint for 'bare'" Rolfe.

Too much to know, seq. Great learning brings to a man *nought but fame, a name, and every god-father can give a name*.

Proceeded well. "To go to work, to act." Schmidt.

Sneaping. Nipping.

Like of. *Of* here "separates an object from the direct action of the verb." Abbott, Grammar, § 107.

So you, to study, seq. "Birone, in justification of his ridicule of these literary pursuits, says that they are untimely, that he likes not roses at Christmas or snow in May, and adds, 'So it is too late for you to study now: that were to climb over a house to unlock a gate; or, in other words, you are beginning at the wrong end—doing boys' work at men's years.'" White.

Rolfe thinks the passage is somewhat corrupt, and that *to study now it is too late* is equal to "in studying now that it is too late." Cf. Abbott, Grammar, § 356.

Sit you at. An expression taken from the card-table, meaning to sit at the table but take no part in the game.

Each three years' day. Each day in three years.

Gentility. Politeness, good manners.

Complete. Accent on first syllable. For a list of words in which the accent in Shakespeare's day, was nearer the beginning than with us, cf. Abbott, Grammar, § 492.

Lie. Dwell, reside.

Mere. Absolute, unqualified. Cf. I. 2. 35.

Affects. Inclinations, affections.

Last that will last, seq. An example of Shakespeare's play upon words. Biron means he is one of those who will keep the oath to the end of the three years.

Quick. Lively, sprightly. Cf. V. 2. 687, where it means living.

Planted. Used here jocularly, meaning invested, installed.

One whom. Cf. Abbott, Grammar, § 274.

Complements. "External show, form." Schmidt. Same as *Compliment*.

Hight. Is called. An archaism.

Debate. Contest, quarrel.

Minstrelsy. "The place and office of a minstrel (which partly consisted in relating fabulous stories)." Schmidt.

Fire-new. Newly coined, fresh from the mint. Cf. *Richard III.*, I. 3. 256; *Twelfth Night*, III. 2. 23.

Duke's, seq. Dull means the King. Armado makes the same mistake in I. 2. 38; also the Princess, in II. 1. 38.

Tharborough. Constable.

Contempts. Contents. Cf. verse 258.

Magnificent. "Pompous, boastful." Schmidt.

Taken with the manner. A law term meaning caught in the act.

Upon the form. Upon the bench. Shakespeare here, as in *Romeo and Juliet*, II. 4. 36, plays upon the word.

Welkins. The sky's. Cf. III. 68; IV. 2. 5.

But so. "Equivalent to 'but so-so,' which Hamner substituted." Rolfe.

Ycleped. Called. A bombastic archaism, used only by Armado and Holofernes.

Curious-knotted. "Laid out in nice plots." Schmidt.

Base minnow. A very small fish. Used here as term of contempt.

Sorted. Associated.

I passion. I grieve.

Damosel. Damsel, lass.

Serve your turn. Serve your purpose.

Lay. Wager.

SCENE 2.

Imp. A very young person. It is used only by Armado and Holofernes, *e. g.*, V. 2. 592; and by Pistol, *e. g.*, II. *Henry IV.*, V. 5. 46; *Henry V.*, IV. 1. 45.

Juvenal. Meaning is about the same as *imp* above. It is used only by Armado, here and III. 67; by Flute, *Mid. Night's Dream*, III. 1. 97; by Falstaff, II. *Henry IV.*, I. 2. 22.

The working, seq. The manifestation, the way in which it acts. Cf. IV. 1. 33.

Epitheton. Epithet, expression, phrase.

Condign. Well deserved.

Crossed. Contradicted.

Crosses love not him. Moth refers to a coin which was stamped with a cross. Cf. *I should bear no cross if I did bear you; for I think you have no money in your purse. As You Like It*, II. 4. 12. Falstaff (*II. Henry IV.*, I. 2. 250) asks the Chief Justice to lend him *a thousand pound*. The Chief Justice replies, *Not a penny, not a penny; you are too impatient to bear crosses.*

The dancing horse. A horse belonging to a man named Banks who did many remarkable tricks. Raleigh says of him: "If Banks had lived in older times, he would have shamed all the inchanters in the world; for whosoever was most famous among them could never master or instruct any beast as he did his horse." *History of the World*.

Courtesy. A bow, an obeisance.

To sigh. To be deeply in love, and to give expression to that with a sigh. Cf. III. 68. 206; *As You Like It*, IV. 1. 222.

Sweet my child. Cf. Abbott, Grammar, § 13.

Complexion. Temperament, disposition.

Affected. Loved. Cf. I. 2. 172.

Green. Unripe, immature, undeveloped. There may be an allusion here to the green withes with which Samson was bound.

Maculate. Stained, impure.

Pathetical. "A word used by the poet, as it seems, with intentional impropriety, in the sense of pleasing or displeasing in a high degree;

striking, shocking." Schmidt. Costard uses it in IV. 1. 150. Cf. *As You Like It*, IV. 1. 196.

Native she doth owe. Moth means that both colors, *white and red*, are native, natural, to her.

The King and the Beggar. The ballad of *King Cophetua and the Beggar-maid*. Cf. Vol. II, p. 279; also IV. 1. 64; *Romeo and Juliet*, II. 1. 14; *Richard II.*, V. 3. 80.

Guilty of. Cf. IV. 1. 31; V. 2. 746.

Rational hind. "The human hind; as *hind* may also signify an animal." Schmidt.

Light wench. Frivolous, wanton *wench*. Cf. IV. 3. 385; V. 2. 25.

Day-woman. A dairymaid. "The addition of *woman* is needless. *Day* from Middle English *deye*, from Old Norwegian *deigja*, a maid; especially a dairymaid." Skeat, "Etymological Dictionary," *in loco*.

That's hereby. Jaquenetta is quibbling. She means, as it falls out, as it may happen. *Hereby* is used in the sense of nearby, close, as it is also in IV. 1. 9.

Situate. "Some verbs ending in *te*, *t* and *d*, on account of their already resembling participles in their terminations, do not add *ed* in the participle." Abbott, Grammar, § 342.

What that face? "Jaquenetta's reply, evidently implying doubt." Schmidt.

Fast and loose. Moth refers to a game of gipsies and vagrants in which there was much cheating. Cf. *King John*, III. 1. 242; *Antony and Cleopatra*, IV. 12. 28. Vide "Folk-Lore of Shakespeare," p. 379.

Base. Low in position. Cf. V. 3. 225.

Argument. Reason, proof.

Familiar. A demon, an attending spirit. Cf. I. Henry VI., III. 2. 122; II. Henry VI., IV. 7. 114.

Butt-shaft. "A kind of arrow used for shooting at butts; formed without a barb, so as to be easily extracted." Nares.

First and second cause. Cf. *As You Like It*, V. 4. 52, seq.

Passado. A thrust in fencing.

Duello. The rules of dueling. Cf. *Twelfth Night*, III. 4. 337.

Extemporal. Extemporaneous, unpremeditated.

Turn sonnet. Be changed into a sonnet, *i. e.* metaphorically, into poetry and love.

ACT II.

SCENE I.

Dearest. Best, truest, intensest. *Vide* Vol. I., p. 386.

Who. Whom. Cf. Abbott, Grammar, § 274.

Owe. Own.

Grace. Excellence, goodness, loveliness.

Chapmen's, seq. Seller's *tongues.* Beauty depends on the judgment, appreciation, of the buyer, not of the seller. Cf. *Sonnet CII.*,

*That love is merchandiz'd whose rich esteeming
The owner's tongue doth publish everywhere.*

To's. To us.

Bold of. Confident of, trusting in, *your worthiness.*

Importunes. Shakespeare always puts the accent of this word on the second syllable. It is so in *Hamlet*, I. 3. 110; *Antony and Cleopatra*, IV. 15. 19; *Measure for Measure*, V. 1. 438.

Votaries. Those who have taken a vow.

Vow-fellows. Those bound by the same vow.

Solemnized. Accent on second syllable. Cf. Abbott, Grammar, § 491.

Well fitted. Thoroughly accomplished.

Arts. A dissyllable. Cf. Abbott, Grammar, § 485.

Soil. Tarnish, blemish.

Much too little, seq. *My report of that good I saw is much too little* when compared with *his great worthiness.*

Hour. A dissyllable. Cf. Abbott, Grammar, § 480.

Conceit. "Mental faculty comprising the understanding as well as the imagination." Schmidt.

What admittance. How did they receive you.

Address'd. Prepared, ready.

Where. Whereas. Cf. Abbott, Grammar, § 134.

Sudden-bold. *Idem*, § 2.

Long of you. Owing to, because of, you. Cf. *Mid. Night's Dream*, III. 2. 339; *Cymbeline*, V. 5. 271.

The hour that fools, seq. On the metre of this and the next five verses, cf. Abbott, Grammar, § 500.

The payment, seq. According to Monstrelet's *Chronicles*, Charles, King of Navarre, surrendered to the King of France the castle of Cherbourg, the county of Evreux, and other lordships, for the Duchy of Nemours and a promise of 200,000 gold crowns. Cf. Rolfe's edition of this play, p. 12.

As. Which. Cf. Abbott, *Grammar*, § 111.

Depart. To give up; to part with.

Gelded. Deprived of a part. Cf. *Winter's Tale*, IV. 4. 623; *Richard II.*, II. 1. 237.

Unseeming. "The reverse of seeming." Abbott, *Grammar*, § 442.

We arrest, seq. We accept *your word*. *Idem*, § 460.

As you shall deem. As the result of which, you shall, seq. *Idem*, § 109.

No point. "In imitation of the French *non-point*, equal to not at all, by no means; for the sake of quibbling." Schmidt.

What lady, seq. It is likely the ladies were masked, hence the questions of Dumain, Longaville, Biron.

Light in the light. Cf. note under I. 2.

God's blessing on your beard. "That is, mayst thou have sense and seriousness more proportionate to thy beard, the length of which suits ill such idle catches of wit!" Johnson.

To her will. To her pleasure, according to her wish.

To grapple, seq. A reference to a naval battle in which one ship grapples another with hooks of iron, and then is boarded by the crew of the assaulting vessel.

Sheeps, . . ships. The play on *ships* and *sheeps* indicates that the words were pronounced nearly alike." Rolfe. Cf. *Comedy of Errors*, IV. 1. 93; *Two Gentlemen of Verona*, I. 1. 73.

My lips are no common, though several they be. "Fields that were enclosed were called severals, in opposition to commons, the former belonging to individuals, the others to the inhabitants generally." Halliwell.

Infected. "To affect in any manner, but always contrary to wishes." Schmidt.

Affected. In love.

Thorough. Through.

Agate. Reference is to the figures cut in agates, which were worn in rings.

All impatient to speak and not see. A *crux*. "His tongue not able to endure the having merely the power of speaking without that of seeing." Dyce. I think the following is nearer Shakespeare's meaning. "If we take *not see* to imply 'not see, because it is not the tongue's faculty to see', the sentence means that his tongue hurried to his eyes that it might express what they beheld." Clarke.

All senses . . . to feel only looking, seq. All senses, except that of sight, are for the time being dormant. You are so beautiful that he was entranced when he looked on you.

Did point you. Did direct you. The Folios read *did point out to you*.

Margent. Border, edge. Reference is to the margin of a book on which it was customary in Shakespeare's day to print comments or

explanations of the text. Cf. V. 2. 8. Navarre's eyes, which revealed his feelings, are here compared to these *margents* or margins of books. *Vide Hamlet*, V. 2. 162; *Romeo and Juliet*, I. 3. 86.

Disposed. "Inclined to merriment." Schmidt. Cf. V. 2. 466; *Twelfth Night*, II. 3. 88.

ACT III.

SCENE I.

Concolinel. "Evidently a scrap of a song, but whether the beginning or the burden of it, the title or the tune, it is impossible to determine. The songs in the old plays were often omitted in the manuscripts and printed copies, being indicated, as here, by some abbreviation, or merely by a stage-direction, as '*Here they sing*' or the Latin '*Cantant*.'" Rolfe.

Festinely. Hastily.

Brawl. "This was a kind of dance. It appears that several persons united hands in a circle, and gave one another continual shakes, the steps changing with the tune. With this dance balls were usually opened. Kissing was occasionally introduced." "Folk-Lore of Shakespeare," Dyer, p. 399.

Canary. Another dance, very "sprightly, the music to which consisted of two strains with eight bars in each." *Idem*, p. 399. Cf. *All's Well That Ends Well*, II. 1. 77.

Sometime. Shakespeare uses *sometime* and *sometimes* interchangeably.

Penthouse-like. A small, sloping shed or roof, over the door of a house. Cf. *Much Ado*, III. 3. 110; *Merchant of Venice*, II. 6. 1. In *Macbeth* (I. 3. 20), Shakespeare compares it to the eyelid.

Doublet. The inner garment of a man. Stubbes, in his *Anatomie of Abuses*, says, they "hang downe to the middest of their theighes . . . beeing so harde-quilted, and stuffed, bombasted and sewed, as they can verie hardly eyther stoupe downe, or decline them selues to the grounde, soe styffe and sturdy they stand about them."

The old painting. The human hands are so difficult to paint that many of the old masters concealed them in the bosom of the dress, or in the pockets.

Snip. A quick cut with scissors. Cf. V. 1. 63.

Complements. Vide note under I. 1.

Men of note. Distinguished, eminent.

Penny of observation. "Alluding to the famous old piece called *A Penniworth of Wit. Farmer.*" Rolfe.

The hobby-horse is forgot. The hobby-horse was a personage in the morris dance on May-day. There was a popular ballad on the subject. Armado gives the opening words, and then Moth adds the words that follow. Cf. *Hamlet*, III. 2. 142; "Folk-Lore of Shakespeare," Dyer, p. 290, seq. The term *hobby-horse* was also used by Shakespeare to describe a loose woman. Cf. *Much Ado*, III. 2. 75; *Othello*, IV. 1. 160

Armado, in response to what Moth has just said, uses it in that sense.

Well sympathized. The message and the messenger are in perfect harmony, *well sympathized*, for both are silly.

Ingenious. Witty, inventive one. Adjective used as a noun. Cf. Abbott, Grammar, § 5. Shakespeare uses *ingenious* and *ingenuous* interchangeably.

Minime. Old French, meaning literally, very small. The English is *minim* or *minum*. Cf. *Romeo and Juliet*, II. 4. 22.

Thump then. The stroke of a bird-bolt, a short arrow, with a broad, flat end, used to kill birds without piercing them. Used here by Moth as an interjection. Cf. IV. 3. 24.

Juvenal. Vide note under I. 2.

Sweet welkin. Vide note under I. 1. Armado apologizes to the sky for sighing in its face.

Costard. Head. Moth plays on the name of the swain, whom he brings to Armado, and whose *shin* is broken.

No egma, no riddle, seq. Costard thinks Armado refers to some salve for his broken shin, as Armado intimates a little later.

Thy silly thought my spleen. Thy silly thought causes a fit of laughter.

Is not l'envoy a salve? "Some see here a pun on *salve* and the Latin *salve*, which was used sometimes as a *parting* salutation." Rolfe.

Tofore. Before, previously.

Sain. Said. Used by Armado to rhyme with *plain*.

It must be remembered that all through the play Armado is speaking in a stilted, exaggerated, hyperbolic manner. His words were not meant to be understood literally.

Sold him a bargain. "To make one ridiculous, to embarrass one by an unexpected reply." Schmidt.

Fast and loose. Vide note under I. 2.

"This comedy is running over with allusions to country sports—one of the many proofs that, in its original shape, it may be assigned to the author's greenest years. . . .

It seems, according to Capell, that *selling a bargain* consisted in drawing a person in, by some stratagem, to proclaim himself a fool by his own lips; and thus, when Moth makes his master repeat the *l'envoy*, ending in a goose, he proclaims himself a goose, according to the rustic wit, which Costard calls *selling a bargain well*." Knight.

He ended the market. "An allusion to the proverb: *three women and a goose make a market*." Schmidt.

Sensibly. Feelingly.

More matter in the shin. Costard means until his *shin* becomes more painful, festered.

Purgation. Exculpation, exoneration.

Ward. Protector, guard. A metaphor from fencing.

Like the sequel. Like the end of a story.

Incony. This word is used only by Costard. It means fine, delicate.

Obscenely. This is a mistaken use of the

word by Costard. Bottom makes a similar mistake in *Mid. Night's Dream*, I. 2. 111.

Pathetical. Vide note under I. 2.

Nit. Anything very diminutive. Cf. *Taming of the Shrew*, IV. 3. 110.

Inkle. A kind of tape. Among other things Autolycus offered for sale at the fair were *inkles*. Vide *Winter's Tale*, IV. 4. 208.

Good my knave. The possessive adjective is transposed, as frequently. Cf. Abbott, Grammar, § 13.

Gardon. Costard's blunder for *guerdon*.

Beadle. A public whipper.

A humorous sigh. Biron refers to the *sigh* of one in love, which is expressive of the humor, mood, caprice, fancy, of the lover. Cf. verse 184 of this Scene. Schmidt defines *humorous* as "sad"; Rolfe as "capricious." Cf. *As You Like It*, IV. 1. 19.

Critic. Censurer, fault-finder, carper. This is the only sense in which Shakespeare uses the word, or the adjective *critical*. Cf. *Troilus and Cressida*, V. 2. 131; *Othello*, II. 1. 120.

Magnificent. Vide note under I. 1.

Wimpled. Veiled, muffled, blind. A *wimple* was a cloth of linen or silk, folded over the head and around the neck, covering all of the head except the face. Nuns wear *wimples*.

Plackets. Probably a stomacher, worn by women as a covering for the breast; or a petticoat, with an opening in it.

Codpieces. "A part of the male dress, very indelicately conspicuous in the poet's time."

Schmidt. "A part of the breeches in front." Rolfe. Cf. *Much Ado*, III. 3. 146; *Lear*, III. 2. 27, 40.

Paritor. "Apparitor, an officer of the Bishop's Court, who carries out citations. . . .

'As citations are most frequently issued for fornication, the *paritor* is put under Cupid's government.' Johnson." Schmidt.

Corporal of his field. An adjutant.

A tumbler's hoop. A tumbler was a mountebank or clown. His hoop was bound with ribbons of different colors.

A German clock. The clocks used in Shakespeare's day in England were imported from Germany, and were very cumbrous and unwieldy. Rolfe says: "The dramatists of the time were fond of comparing the feminine 'make up' to their intricate machinery."

Out of frame. Easily disordered.

Wightly. "Whitish, pale, of faded beauty." Schmidt.

In the quartos and early folios this word is spelled *whitly*, in the later folios *whitely*.

This description can hardly apply to Rosaline, with whom Biron was in love, as she was dark. Cf. IV. 3. 247, seq. "It seems probable that the word was a misspelling of *wightly*, which the Cambridge editors substitute, and which means nimble, sprightly." Rolfe.

Will do the deed. Cf. *Merchant of Venice*, I. 3. 86; *Taming of the Shrew*, Induction, 2. 58.

Argus. The keeper of Io, having a hundred eyes. Cf. *Merchant of Venice*, V. 230; *Troilus and Cressida*, I. 2. 31.

Joan. A peasant girl. Cf. *King John*, I. 1. 184.

ACT IV.

SCENE I.

A mounting mind. He is ambitious, aspiring.

Dispatch. Decisive answer. Cf. *Coriolanus*, V. 3. 180; *Lear*, II. 1. 127.

Coppice. A low wood.

Where fair, seq. Vide Vol. II., p. 95.

Good my glass. The Forester is her glass, wherein the Princess sees herself.

That my heart means no ill. Toward whom, the poor deer, I have no unkindly feeling.

Curst. Shrewish, waspish. Vide p. 10.

Self-sovereignty. The dominating, controlling power centred in themselves, *i. e.*, the *curst wives*. Cf. Abbott, Grammar, § 20.

The commonwealth. "The new-modelled society of the king and his associates." Mason.

God dig-you-den. Costard's salutation, God give you good-evening. Vide Vol. II., p. 284.

Break up this capon. Open the letter. Cf. *Merchant of Venice*, II. 4. 100.

Letter is mistook, seq. This letter is delivered to the wrong persons; it does not concern any one here.

Illustrate. Illustrious. Cf. Holofernes' speech, V. 1. 128.

King Cophetua. Vide note under I. 2.

Zenelophon. Armado's blunder for Penelophon, the name in the ballad.

Annothanize. Armado's grandiloquent word for *anatomize*.

Catastrophe. Shakespeare uses the word here, not in its current meaning, disaster, but as it is used in dramatic criticism, *viz.*, to describe the last of the five divisions of a drama. *Vide*, "Shakespeare's Plots," Fleming, pp. 50-2. Cf. *Lear*, I. 2. 146.

Dearest design of industry. In the pursuit of the work in hand, *viz.*, to win your hand in marriage.

Thus dost thou hear, seq. These lines are appended to Armado's letter in quotation marks. They may have been a quotation from some poem or ballad of Shakespeare's day.

Repasture. Food, pasture.

Plume of feathers. "Emblem of pride." Schmidt.

Phantasime. A fantastic. Cf. V. 1. 20.

Monarcho. "Nickname of a crack-brained Italian living in London shortly before the poet's time, who fancied himself to be the emperor of the world." Schmidt.

Suitor. Pronounced in Shakespeare's day *shooter*, and so spelled in the First Folio.

Continent. "Used here figuratively to mean the abstract, inventory." Schmidt. Cf. *Merchant of Venice*, III. 2. 131; *Hamlet*, V. 2. 115.

Finely put off. Finely evaded, adroitly answered.

Horns. Metaphor for deer. The same word in the next verse, *if horns that year*, is used as an emblem of cuckoldom.

Deer. Shakespeare frequently uses the words *deer* and *dear*, as here, in a quibbling sense. Cf. *Macbeth*, IV. 3. 206.

Hit. Used here in an obscene sense.

King Pepin. The founder of the Carlovingian dynasty. He here personifies the old times.

Queen Guinever. King Arthur's unfaithful queen.

A prick in't, to mete at. The point in the centre of the butt, at which the arrow was *meted*, or aimed.

Wide o' the bow hand! Wide of the mark.

The clout, . . the pin. "The *clout* was the nail or pin of the target, and 'from the passages,' says Dyce, 'which I happen to recollect in our early writers, I should say that the *clout*, or *pin*, stood in the centre of the inner circle of the butts, which circle, being painted white, was called the white; that, to 'hit the white' was a considerable feat, but that to 'hit or cleave the *clout* or *pin*' was a much greater one—though, no doubt, the expressions were occasionally used to signify the same thing, *viz.*, to hit the mark." "Folk-Lore of Shakespeare," Dyer, pp. 370-1.

Greasily. Obscenely.

Bowl. To play at *bowls*, a game something like our tenpins.

The word rhymes with *owl*.

Rubbing. Playing.

Sola. A shout or cry to attract notice. Cf. *Merchant of Venice*, V. 39, 41, 42, 44.

SCENE 2.

Sanguis, in blood. Sanguis means blood: the phrase *in blood* is "a term of the chase, equal to, in a state of perfect health and vigor." Schmidt.

Pomewater. A kind of apple.

Buck of the first head. *The Return from Parnassus*, 1606, says: "A buck of the first year, a fawn; the second year, a pricket; the third year, a sorrel; the fourth year, a soare; the fifth, a buck of the first head; the sixth year, a complete buck."

Insinuation. Intimation.

Unconfirmed. Inexperienced.

Twice-sod simplicity. Simplicity twice boiled, soaked in.

Only sensible, seq. Only capable of feeling, perceiving, seq.

Patch. Vide Vol. I., pp. 165, 273.

Dictynna. Diana.

Phoebe. Title of Diana, as the goddess of the moon.

Raught. Reached.

The allusion holds in the exchange. "The riddle is as good when I use the name of Adam as when I use the name of Cain." Warburton.

Perge. Proceed.

Affect the letter. "Delight in its iteration, by practising alliteration." Schmidt. Lyly's *Euphues*, which Shakespeare travesties in this play, abounds in alliteration. Cf. Vol. I., p. 279; *Mid. Night's Dream*, V. 1. 147-8; "English Lessons for English People," pp. 188-190.

A sore. Vide note above.

Claw. Shakespeare uses the word *claw* in the sense of *talon*, so as to pun: *talent*, *talon*.

Pia mater. The innermost of the three membranes that cover the brain and spinal cord. Here used metaphorically for the brain.

Mehercle. Hercules.

Person. Parson. Cf. IV. 3. 194.

Good old Mantuan. The poet, Baptista Spagnolus Mantuanus, born in Mantua, 1516. He wrote some *Eclogues*, the beginning of one of which Holofernes quotes. The lines, when translated, are:

*Venice, Venice, none thee unseen can prize;
Who thee hath seen too much, will thee despise.*

Bias. A term used in the game of bowls, meaning the ball does not move in a straight line, but at an angle.

Thy voice. Cf. *Antony and Cleopatra*, V. 2. 83.

Naso. A Roman poet. *Nasus* is nose. Shakespeare puns on the words.

Imitari. To imitate.

Biron. Jaquenetta has just said the letter was sent by Don Armado. This is one of Shakespeare's mistakes.

The nomination. The name.

Votaries. Vide note under II. 1.

A sequent. A follower, an attendant.

Progression. A "word not very distinctly used by Holofernes; perhaps equal to, by going from stage to stage, from hand to hand." Schmidt.

Stay not, seq. Do not take time to make your adieus, but go at once. *Vide* Vol. I., p. 276.

Colourable colours. "Specious or fair—seeming appearances." Johnson. "False pretexts." Schmidt.

For the pen. Considering the writer.

Ben venuto. Welcome. Cf. *Taming of the Shrew*, I. 2. 282.

Certes. Certainly.

Concludes it. Makes it evident that it is correct.

Pauca verba. Few words.

Gentles. Gentlefolks.

SCENE 3.

Toil. Snare, net.

Ay the fool. "'Confirm the fool in what he said,' or say *ay* to him." Rolfe.

It kill's sheep. Agamemnon, on the advice of Athena, awarded the arms of Achilles to Odysseus. This drove Ajax mad. In his insanity he attacked and slew the sheep of the Greeks, supposing them to be enemies. He was afterward so ashamed of this that he committed suicide.

Lie in my throat. *Vide* Vol. I., p. 77.

If the other three were in. Were in love, as I am.

Bird-bolt. *Vide* note under III. 1; also Vol. I., p. 64.

The night of dew. The tears that he sheds during the night.

Shade. Hide, conceal.

A perjure, wearing papers. Perjurer. "Convicted perjurers, while undergoing punishment, wore a paper expressing their offence." Dyce.

Love's Tyburn. "The gallows at Tyburn was of triangular form." Clarke.

Guards. Trimmings, facings, ornaments.

Slop. Vide Vol. II., p. 282.

A woman I foreswore, seq. Longaville's argument is somewhat similar to that of Touchstone. *As You Like It*, I. 2. 63, seq.

The liver-vein. The style, the manner of one in love. Vide Vol. II., p. 97.

Amend us. Correct us, improve us.

All hid, seq. The old game of hide and seek.

Woodcocks. The woodcock was supposed to have no brains, and was therefore the metaphor of a simpleton or fool. Cf. *Much Ado*, V. 1. 158; *Twelfth Night*, II. 5. 92.

Amber hairs for foul, seq. When compared with her hair amber itself is foul.

Incision. Blood-letting. Cf. *As You Like It*, III. 2. 75; *Merchant of Venice*, II. 1. 6.

Misprision. Vide Vol. I., p. 63.

Fasting. Hungry.

Reek, seq. Come from him like steam, vapor.

When that, seq. Cf. Abbott, Grammar, § 287.

So much by me. "After verbs of speaking and thinking by sometimes comes to be equal to *of*." Schmidt. Cf. Abbott, Grammar, § 145.

Coaches. Vide verse 34.

Like of. Vide note under I. 1.

O'ershot. "Blundering, having the worse, put to shame." Schmidt,

Teen. Grief, pain.

Gnat. "Mason says: 'Biron is abusing the king for his sonneting like a minstrel, and compares him to a *gnat*, which always sings as it flies.' From the context it is quite as likely that *gnat* is simply a hit at the king for 'coming down' to such petty business as love-making." Rolfe.

Whipping, . . . *to tune* . . . *play.* Cf. Abbott, Grammar, § 349.

A gig. A top. *Vide* V. i. 70, 73.

Push-pin. "A child's play in which pins are pushed alternately." Schmidt.

Critic. Censorius, snarling.

Caudle. A warm drink, a cordial.

Over-view. Inspection, observation.

Pruning me. Adorning myself with fine clothes.

A state. A standing position, as opposed to a *gait*.

Present. A mandate, a writing, to be presented.

What makes, seq. What does treason do here.

Person. *Vide* note under IV. 2.

A toy. A thing of no value, a trifle.

The mess. "At great dinners the company was usually arranged into fours." Nares.

Turtles. Turtle-doves; used here as metaphor for lovers.

Cross. Contradict; act in opposition to.

Of all hands. "At any rate, in any case." Schmidt.

Rent lines. Torn lines.

Therefore of, seq. In any case. Cf. Abbott, Grammar, § 165.

Strucken. *Idem*, § 344.

My love, seq. The King was in love with the Princess of France; Biron's love, Rosaline, was but an attending star to her, who was a gracious moon.

The cull'd, seq. The selected, the chosen.

Beauty's crest, seq. "*Crest* is here properly opposed to *badge*. *Black*, says the King, is the badge of hell, but that which graces the heaven is the crest of beauty. *Black* darkens hell, and is therefore hateful; *white* adorns heaven, and is therefore lovely.' Johnson. Tollet says: 'In heraldry, a *crest* is a device placed above a coat of arms. Shakespeare, therefore, uses it in a sense equivalent to top or utmost height.'" Rolfe.

Painting and usurping hair. Shakespeare had the utmost repugnance to unreality, fraud. This feeling manifested itself in his dislike of the fashion of women painting, or wearing false hair. Cf. on *painting*, *Measure for Measure*, III. 2. 83; IV. 2. 40; *Timon of Athens*, IV. 3. 147; *Hamlet*, V. 1. 213; *Winter's Tale*, IV. 4. 101; on *usurping hair*, *Merchant of Venice*, III. 2. 73, seq.

Favour. Appearance, aspect.

Crack. Bluster, boast.

Quillets. Tricks in arguments, chicaneries. Cf. *Hamlet*, V. 1. 108.

From women's eyes, seq. Verses 303-305 are almost the same as verses 350-352. The former were doubtless in the original play, and by

mistake were kept in the revised play. Cf. p. 286, seq.

Poisons up. *Up* here, as often in Shakespeare, "imparts to verbs the sense of completion, by indicating that the action expressed by them is fully accomplished." Schmidt.

Our books. Women's faces and eyes.

Such fiery numbers. Such impassioned poetry.

Practisers. Those who put into practical use.

Sensible. Sensitive.

Voice of all the gods make. Confusion of proximity. Cf. Abbott, Grammar, § 412.

Get the sun of them. Seek such a position that the sun is at your backs, and in their faces.

Glozes. Immaterial words.

Fair Love. Venus.

Sow'd cockle reap'd no corn. "This proverbial expression intimates that, beginning with perjury, they can expect to reap nothing but falsehood." Warburton.

ACT V.

SCENE I.

Satis quod sufficit. A sufficiency is enough. Enough is as good as a feast.

Reasons. Discourse, conversation.

Affection. Affectation. The second, third, and fourth Folios have *affectation* instead of *affection*. In V. 2. 407 the Folios have *affection*, but the rhyme requires *affectation*. Cf. *Hamlet*, II. 2. 464; *Twelfth Night*, II. 3. 160.

Opinion. Arrogance, conceit, dogmatism.

Strange without heresy. Original without being heretical.

This quondam day. The other day.

Novi hominem, seq. I know the man as well as you. Schmidt says, "This is Latin apparently composed by the poet himself."

Filed. The sharp edge taken off. His language is refined, polished.

Thrasonical. Boastful. Cf. *As You Like It*, V. 2. 34.

Too picked. Too refined. Cf. *Hamlet*, V. 1. 151; *King John*, I. 1. 193.

"Travellers were much given to this affectation; which explains *peregrinate* here." Rolfe.

Table-book. A small memorandum book, generally made of slate, consisting of two leaves, each about the size of one's hand. It was the fashion for the fops of Shakespeare's day to carry them to the theatre, and enter in them anything witty they heard, or make comments on the acting, the same to be used in conversation. Cf. *Hamlet*, II. 2. 136; *Winter's Tale*, IV. 4. 610.

Phantasimes. Vide note under IV. 1.

Such insociable, seq. Such unsociable and finical, over-nice, seq.

Such rackers of orthography, seq. "This passage has especial interest on account of its testimony to the condition of our language when it was written. In his pedagoguish wrath, the Pedant lets us know that consonants now silent were then heard on the lips of purists, that compound words preserved the forms and sounds of their elements, and that vowels were

pronounced more purely and openly than they now are. The change from the ancient to what may be called the modern pronunciation appears to have begun, among the more cultivated classes, just before Shakespeare commenced his career, and to have been completed in the course of about fifty years—that is, from about 1575 to about 1625. . . . With regard to the completion of this change, the following passages from Charles Butler's *English Grammar*, Oxford, 1633, are decisive: 'Another use of the letters is to show the derivation of a word: namely, when we keep a letter in the derivative, etc. . . . also when a letter not sounded in the English is yet written, because it is in the language from which the word came: as *b* in *debt*, *doubt*; *e* in *George*; *g* in *deseign*, *flegme*, *reign*, *signe*; *h* in *Thomas*, *authoriti*; *l* in *salve*, etc. . . . *L* after *a* and before *f*, *v*, *k*, or *m* is vulgarly sounded like *u* (or, with the *a*, like the diphthong *au*); before *f* as in *calf*, *half*; before *v* as in *salv*, *calvs*, *halvs*, etc.'" White.

Abominable. The way in which *abominable* was sometimes spelled and pronounced in Shakespeare's day.

Of insanire. Of being insane.

Laus Deo, seq. "Nathaniel employs *bone* as the vocative of *bonus*, but Holofernes thinks it to be a mistake for *bene*." Schmidt.

Videsne quis, seq. Do you see who comes? I see and am glad.

Quare. Wherefore, why.

Have lived long, seq. *Have lived on words*

they have gathered from other people's mouths.

Honorificabilitudinitatibus. This is supposed to be the longest word known.

Flap-dragon. "A small combustible body, set on fire and put afloat in a glass of liquor, to be swallowed flaming." Schmidt.

The peal begins. Moth's ironical description of the beginning of Armado's conversation with Holofernes.

Horn-book. The child's primer of Shakespeare's day. The pages were covered with horn to protect them against wear and tear.

Pueritia. Boyhood.

Quis. Who?

The third, seq. "The pedant asks who is the silly sheep—*quis, quis?* *The third of the five vowels, if you repeat them,* says Moth; and the pedant does repeat them—*a, e, i;* the other two clinches it, says Moth, *o, u* (O you). This may appear a poor conundrum and a low conceit, as Theobald has it, but the satire is in opposing the pedantry of the boy to the pedantry of the man, and making the pedant have the worst (worse!) of it in what he calls a *quick venue of wit.*" Knight.

Venue. "A thrust received at playing with weapons, and hence a turn or bout at fencing." Schmidt.

Wit-old. "A word coined by Moth in derision of Armado and in allusion to *wittol*, a cuckold." Schmidt.

Gig. Vide note under IV. 3.

Circum circa. Round about, round and round.

Ad dunghill . . dunghill for unguem. "Unguem (the nail), in the phrase *ad unguem* (accurately, nicely used as signifying at the fingers' ends)." Schmidt.

Be singled. Be separated.

Charge-house. Schoolhouse.

Inward. Confidential, private.

Remember thy courtesy. Reference is to the removal of the hat from the head, which act of courtesy was completed when the hat was replaced on the head.

Excrement. The beard, *mustachio*.

Chuck. A term of endearment. Cf. *Macbeth*, III. 2. 45; *Twelfth Night*, III. 4. 126.

Antique. Something odd or fantastic.

The Nine Worthies. These were characters which appeared in the Pageants or Morality Plays. They were three Jews, Joshua, David, Judas Maccabeus; three Gentiles, Hector, Alexander, Julius Cæsar; three Christians, Arthur, Charlemagne, Godfrey of Bouillon. Shakespeare here introduces among them Hercules and Pompey the Great. Cf. "Folk-Lore of Shakespeare," Dyer, pp. 296-7.

Shall I have audience? Shall I be heard?

To make an offence gracious. To make evident the dramatic propriety of what is done.

Fadge. Succeed. Cf. *Twelfth Night*, II. 2. 34.

Via. Vide Vol. I., p. 162. "An adverb of encouragement." Florio.

Nor . . none neither. A triple negative

Cf. *Twelfth Night*, III. 1. 159; Abbott, Grammar, § 406.

Allons. Go.

Dance the hay. This dance was borrowed from the French. It was a country dance. On Dances mentioned by Shakespeare, cf. "Folk-Lore of Shakespeare," Dyer, pp. 398-405.

SCENE 2.

Fairings. Presents. The word was originally used to describe presents given at fairs.

Wax. Shakespeare's pun on the word meaning to grow.

Shrewd. Mischievous.

Gallows. One that deserves to be hanged.

Mouse. A term of endearment. *Vide* Vol. I., p. 63.

Taking it in snuff. "A huff expressed by a snuffing of the nose, resentment, offence-taking." Schmidt.

Past cure, seq. A current proverb. Cf. Sonnet CXLVII. On the general subject of proverbs quoted by Shakespeare, cf. "Folk-Lore of Shakespeare," Dyer, pp. 416-444.

A set of wit, seq. Reference is to the game of tennis.

Favour, seq. Shakespeare plays upon the word as meaning a gift, a present, and also the face.

Were the numbering too. Were the reckoning, the estimating, seq.

Ware pencils. Beware of the small brush

used by painters to put on colors. Metaphorically, beware of flattery.

Dominical. The red letter which in old almanacs denotes the Lord's day.

"Rosaline says that Biron had drawn her picture in his letter; and afterwards playing on the word *letter*, Katherine compares her to a text *B*. Rosaline in reply advises her to beware of pencils, that is, of drawing likenesses, lest she should retaliate; which she afterwards does by comparing her to a red dominical letter, and calling her marks of the smallpox *O's*." Mason.

Might never part. Maria wishes she might never be separated from her lover.

Were but in by the week. "An expression taken from hiring servants; equal to if I had him at my command." Schmidt.

Hests. Commands.

Make him proud, seq. Make him happy in flattering me who accepts his flattery as a jest.

Catch'd. For irregular participial formations, cf. Abbott, Grammar, § 344.

The help of school. Learning.

Wit doth dote. Doth speak irrationally, foolishly.

Simplicity. Folly, silliness.

Encounters. Encounterers, combatants. The abstract is used for the concrete. Cf. "Shakespeare Lexicon." Schmidt, pp. 1421-3.

Saint Denis. The national saint of France.

Addrest. Directed, approached.

They made a doubt. They were uncertain, fearful.

This spleen, seq. "Any sudden impulse or fit beyond the control of reason." Schmidt.

Love-feat. This exploit, this escapade prompted by love.

Task'd. Tested, tried, proved.

Despite of suit. Despite of his entreaty.

These removes. By the changing of these love tokens.

No, to the death. No, not even if death be the consequence.

Blackamoors. Negresses. Cf. *Troilus and Cressida*, I. 1. 80.

Taffeta. The masks they wore.

Parcel. A number of persons. Cf. *Merchant of Venice*, I. 2. 119.

Brings me out. Disconcerts me.

A measure. A stately dance.

Accompt. Account.

Eyne. Eyes. An obsolete plural of eye.

I the man. The man in the moon.

Two treys. Two threes. A reference to *dice*, as below.

Metheglin. A sweet drink, composed of several ingredients.

Wort. New unfermented beer.

Malmsey. A sweet wine.

Cog. Cheat. It refers particularly to cheating in throwing dice.

Meet. Proper, fit, suitable.

Veal. "Perhaps punning on the foreign pronunciation of *well*." Malone.

Above the sense of sense. Cannot be seen by the eye. Vide note on *common sense* under I. 1.

Dry-beaten. Vide Vol. I., p. 284.

Well-liking. Good conditioned, plump.

Kingly-poor flout. "Poor mockery for a king." Schmidt.

Weeping-ripe. Ready to cry.

Qualm. Nausea.

Statute-caps. "Woolen caps, which, by Act of Parliament in 1571, the citizens were enjoined to wear on holy-days." Schmidt. Rosaline means that *better wit* than that of the King can be found among the citizens.

Quick. Lively.

Commixture. Mixture, compound.

Angels vailing clouds. "That is, letting fall the clouds that have masked or hidden them." Rolfe.

Shapeless. Ugly.

Whip, seq. Used here metaphorically, meaning "to lash with sarcasm, to have a lash at, to put to the blush." Schmidt.

When God, seq. This is the reading of the quarto. In the First Folio *God* is changed to *Jove*. For the statute of King James making it illegal to use the name of God in any play, vide my Introduction to Vol. VI., Bankside edition of Shakespeare.

Wassails. Vide Vol. I., p. 215.

Sell by gross. *Sell by wholesale, i. e.,* all in a group offer ourselves to these ladies.

Carve. "Carving was considered a courtly accomplishment; but the word here probably has the same sense as in *Merry Wives*, I. 3. 49; *She discourses, she carves, she gives the leer of*

invitation, . . . where it refers to making certain signs with the fingers, or a kind of amorous telegraphy." Rolfe.

Tables. Backgammon.

A mean. A tenor part. Cf. *Two Gentlemen of Verona*, I. 2. 95; *Winter's Tale*, IV. 3. 46.

Whale's. A dissyllable. The mute *e* is pronounced. This is a trace of Early English pronunciation. *Vide* note above *such rackers of orthography*. Cf. Abbott, Grammar, § 487.

Behaviour. Good manners.

Hail. . *hail*. A play on words, the second *hail* meaning hailstones.

Spoke. Describe. Cf. Abbott, Grammar, § 200.

A breaking cause, seq. On the transposition of the adjectival phrases, cf. Abbott, Grammar, § 419a.

Mylady, to, seq. Like. Cf. Abbott, Grammar, § 187.

Undeserving. Undeserved.

Friend. Mistress.

Three-pil'd. Very fine. Cf. *Winter's Tale*, IV. 3. 14.

Russet. Homespun, coarse.

Sans. Without. A French word. In the next line Rosaline tells Biron to speak *sans*, *sans*, *i. e.*, without a French word.

Old rage. The old sickness or pain.

Lord have, seq. During the plague in London, houses that were infected were marked with a red cross on the door, and *Lord have mercy upon us*, written there, Like those houses, Biron

says he and his friends were infected, not with sickness, however, but with love.

Our states are forfeit. We, and all we have, are forfeit.

Well-advised? Did you act after careful and wise reflection?

Force not. You will not hesitate to forswear.

Here was a consent, seq. Here was an agreement to frustrate, checkmate, our merriment, seq.

Please-man. A toady, a pick-thank. Cf. Abbott, Grammar, § 432.

Zany. "A subordinate buffoon whose office was to make awkward attempts at mimicking the tricks of the professional clown." Schmidt. Cf. *Twelfth Night*, I. 5. 96.

Trencher-knight. A male servant who waited upon the table.

Smiles his cheek in years. Smiles so frequently that his face becomes wrinkled like that of an old man.

In will, and error. "First wilfully, afterwards by mistake." Clarke.

The squire. A square, a measure. "There is a vulgar proverb, 'He hath the length of her foot,' equal to, he knows her humour exactly." Heath.

The apple, seq. *Laugh* if she look approvingly.

Trencher. A plate.

You are allow'd. An allowed fool, as in *Twelfth Night*, I. 5. 101.

Manage. Reference is to the control, management of a horse in a race.

Career. "A *career* was an encounter of knights at full gallop." Rolfe. Cf. *Richard II.*, I. 2. 49.

Whereuntil. Whereunto. Cf. Abbott, Grammar, § 184.

Pursent. Present. Costard means impersonate.

Where zeal strives, seq. "Where zeal strives to please, but the very effort is fatal to the pleasure. The context is the best commentary upon it." Rolfe.

Dies. Cf. Abbott, Grammar, § 333.

Right. Real, downright. Cf. Abbott, Grammar, § 19.

Honey monarch. Cf. *O honey nurse*, *Romeo and Juliet*, II. 5. 18.

Fortuna de la guerra. The fortunes of war. Spanish.

Couplement. Couple.

Novum. "A game at dice, properly called *novem quinque*, from the two principal throws being nine and five." Schmidt. Biron means except in a throw of the dice in *novum* the whole world could not pick out five such.

Libbard's. Leopard's. "The knee-caps in old dresses and plate-armour were often in the form of a leopard's head." Dyce.

Targe. A shield.

Stands too right. Plutarch says Alexander's head inclined to the left side, and his skin was of "good savour."

Painted cloth. "A species of hangings for rooms, made of canvas painted in oil, with various devices and mottos." Schmidt.

That holds his poll-axe. "The arms of Alexander, as given in the old history of the Nine Worthies, were a lion sitting in a chair holding a battle-axe." Tollet. Quoted by Rolfe.

A little o'erparted. Given a part which is a little beyond his ability to act.

Canus. Dog.

Manus. Hand.

Quoniam. Because.

Ycliped. Called. *Clift* in next line is a pun. Vide note under I. 1.

A cittern-head. Guitar. "The *cittern* had usually a head grotesquely carved at the extremity of the neck and finger-board." Nares.

Bodkin. A sharp instrument for making holes. Cf. *Hamlet*; III. 1. 76.

Baited. Worried, nagged. Reference is to the custom, then prevalent, of *baiting* bears with bulls and dogs. Queen Elizabeth had two bear-baiters in her retinue. There was a bear-house on the Bankside near to the Globe theatre. The Queen visited it in 1598.

By me. Near me, to me. Cf. Abbott, Grammar, § 36.

Trojan. Used frequently, as here, and in verse 681 below, as a term of contempt.

Clean-timbered. Neatly, perfectly formed.

Best indued in the small. Best formed, shaped, in the leg below the calf.

Lances. Spears.

A lemon, seq. "An orange or lemon, *stuck with cloves*, was a common new-year's gift." Rolfe.

Breath'd. Long-winded, endowed with breath.

Device. "A dramatic performance, a mask played by private persons." Schmidt.

Infamonize me. Disgrace me.

Quick. Enceinte.

Ates. Vide Vol. I., p. 117.

Blood. A symbol of courage. Cf. *Twelfth Night*, III. 2. 65, seq.

Fight with a pole. "With the quarter-staff, a long pole, in the use of which the men of the North of England were skilful." Rolfe.

Let me borrow, seq. He asks for the weapons he had used when acting the character of Pompey.

Let me . . . a button-hole lower. "Perhaps equal to let me speak without ceremony." Schmidt.

Deny. You cannot refuse to fight.

I go woolward, seq. Dressed in woolen undergarments without a linen *shirt*. This dress was often enjoined by the Roman Church as a *penance*.

I have seen, seq. "Armado means to say in his affected style, that he has discovered that he was wronged, and was determined to right himself as a soldier." Mason.

Liberal opposition, seq. *Wanton opposition*, seq. Cf. *Much Ado*, IV. I. 93; *Merchant of Venice*, II. 2. 194.

Converse of breath. Conversation.

The extreme parts of time, seq. This passage is a *crux*. I would paraphrase it as follows: The Queen has informed the King that she

must say *Farewell*. He begs her at *the extreme parts of time*, the very last minute, at time's *very loose*, the critical moment (the figure is from the discharge of an arrow), to receive favorably his *holy suit*, and to *let not the cloud of sorrow* (her father's death) *justle from what it purpos'd, viz., his love's argument*.

For an explanation by Dr. B. Nicholson, *vide* Rolfe's edition of this play, pp. 165, 166. Cf. Abbott, *Grammar*, §§ 144, 333.

These badges. The disguises assumed by the King and his friends.

Strains. Impulses, caprices.

Skiping. Thoughtless, flighty.

Presence. Appearance, air, mien. Cf. Abbott, *Grammar*, §§ 344, 418.

Bombast. Originally meant cotton used to line garments. Here the word is used metaphorically, to inflate. *Vide* note under III. 1, on *Doublet*.

More devout . . . respects, seq. More sincere in our purposes, intentions, seq.

Quote. Construe, understand.

World-without-end bargain. On Shakespeare's "Phrase-Compounds," cf. Abbott, *Grammar*, § 434.

Dear. Used here, and in verse 874, to add emphasis, intensity.

Weeds. Garments.

That. Cf. Abbott, *Grammar*, § 285.

And last love. And your love will *last*, continue, bear this test.

To flatter up, seq. "To indulge in, to give myself completely up to rest." Schmidt.

Attaint. Charged with.

All estates. All kinds and conditions of people.

Fierce. Not ferocious, but intense, ardent, earnest.

Loose grace. Wanton, dissolute honor.

Reformation. Five syllables. Cf. Abbott, Grammar, § 479.

Jack hath not Jill. "These nicknames, as generic titles for a man and a woman, are of great antiquity." Halliwell. Cf. *Mid. Night's Dream*, III. 2. 461.

Votary. Vide note under II. 1.

Dialogue. A dramatic conversation. Cf. *Much Ado*, III. 1. 31; *Twelfth Night*, I. 5. 214.

Pied. Variegated.

Daisies . . violets . . lady-smocks, seq. Vide "Plant-Lore of Shakespeare," Ellacombe.

Cuckoo . . mocks married men. The note of the cuckoo was thought to presage cuckoldom. The word cuckold is derived from cuckoo, in allusion to the habit of that bird of laying its eggs in another's nest.

Hang by the wall. Hang from the eaves of the house.

Blows his nail. Blows on his hands to warm them.

In pail. Cf. Abbott, Grammar, § 90.

Be foul. *Idem*, § 300.

Keel. To scum. To cool. "Cool; that is, by stirring it. Clarke says the word came also

to mean skimming off the scum that rose to the top, which may be the sense here." Rolfe.

Saw. A maxim; a moral saying. Cf. *As You Like It*, II. 7. 156; *Hamlet*, I. 5. 100.

Crabs. Crab-apples.

Mercury. . . *Apollo.* Mercury was the god of speech, eloquence; Apollo was the god of the lyre, of music.

III. Table of Acts and Scenes in which each character appears. Also number of lines spoken by each character. Also grouping of minor characters, to be read in a reading club by one person.

No. of
Lines.

627	Biron, <i>I</i> , 1; <i>II</i> , 1; <i>III</i> , 1; <i>IV</i> , 3; <i>V</i> , 1
322	King, <i>I</i> , 1; <i>II</i> , 1; <i>IV</i> , 3; <i>V</i> , 2.
255	Armado, <i>I</i> , 2; <i>III</i> , 1; <i>V</i> , 1, 2.
234	Boyet, <i>II</i> , 1; <i>IV</i> , 1; <i>V</i> , 2.
202	Costard, <i>I</i> , 1, 2; <i>III</i> , 1; <i>IV</i> , 1, 2, 3; <i>V</i> , 1, 2.
200	Holofernes, <i>IV</i> , 2; <i>V</i> , 1, 2.
168	Moth, <i>I</i> , 2; <i>III</i> , 1; <i>V</i> , 1, 2.
91	Dumain, <i>I</i> , 1; <i>II</i> , 1; <i>IV</i> , 3; <i>V</i> , 2.
80	Nathaniel, <i>IV</i> , 2; <i>V</i> , 1, 2.
70	Longaville, <i>I</i> , 1; <i>II</i> , 1; <i>IV</i> , 3; <i>V</i> , 2.
32	Dull, <i>I</i> , 1, 2; <i>IV</i> , 2; <i>V</i> , 1.
5	Forester, <i>IV</i> , 1.
4	Mercade, <i>V</i> , 2.
2	1st Lord, <i>II</i> , 1.
289	Princess, <i>II</i> , 1; <i>IV</i> , 1; <i>V</i> , 2.
178	Rosaline, <i>II</i> , 1; <i>IV</i> , 1; <i>V</i> , 2.
46	Katharine, <i>II</i> , 1; <i>V</i> , 2.
42	Maria, <i>II</i> , 1; <i>IV</i> , 1; <i>V</i> , 2.
18	Jaquenetta, <i>I</i> , 2; <i>IV</i> , 2, 3.

Dull	}
Forester	
Mercade	
1st Lord	

Jaquenetta	}
Maria	

IV. Questions.

ACT I.

1. Is the story which Shakespeare has dramatized in this play original with him?
2. What intimation does the title of the play give as to the present version being a revision of a former one?
3. Why was the play revised?
4. What characteristics of the play itself add confirmation to the opinion that the play, as we now have it, is a revision?
5. What parts of the present version are probably later additions to the text?
6. Is this Shakespeare's earliest play?
7. What evidences of immaturity does it contain?
8. Where does the action of this play take place?
9. At the beginning of the play what characters enter?
10. In what war are they engaged?
11. To what have Biron, Dumain, and Longaville *sworn*?
12. What comments thereon do they make?
13. What protests does Biron voice?
14. What does Biron say, *I will swear to study*?
15. In what comment does he make manifest the absurdity of the *study* which they have sworn to make?
16. What criticism thereof do the King, Dumain, and Longaville make?

17. What is Biron's reply?
18. What is the meaning of *each three years' day*?
19. What characterization of Biron does the King make?
20. What are the exact terms of the agreement into which these men have entered?
21. What woman *comes in embassy* to the King, and for what purpose?
22. Before subscribing to the agreement what further does Biron say to show the absurdity thereof?
23. What is the dramatic purpose of all this?
Ans. To reveal to the spectators of the drama, in all its details, the story which Shakespeare has invented and dramatized in this play.
24. What description of *a refined traveller of Spain* does the King give?
25. What further description of him does Biron make?
26. To what other person does Longaville refer?
27. What is the dramatic purpose of these descriptions?
Ans. To foreshadow, and thus prepare for, the entrance later of Armado and Costard.
28. Who now enter?
29. What does Dull bring?
30. What confession does Costard make regarding himself and Jaquenetta?
31. What are the contents of Armado's letter?
32. Of what are they an example?
Ans. Of the stilted, artificial, bombastic style

of speaking and writing current at that time, which Shakespeare exemplifies and travesties in this play. *Vide* Vol. II., pp. 298-9, 308.

33. What was the greatest exponent of that?

Ans. Lyly's *Euphues*.

34. What answer does Costard make to the charge against him?

35. What *sentence* does the King *pronounce* upon him?

36. What *wager* does Biron make about *these oaths and laws*?

37. What philosophic reflections does Costard utter regarding his punishment?

38. Who enter at the beginning of Sc. 2?

39. In what conversation do they engage?

40. What is the dramatic purpose of this?

Ans. To illustrate and travesty, still further, the euphuism of the day.

41. What promise has Armado made?

42. What is Armado's emotional condition?

43. What answer does Moth give to Armado's questions, *What great men have been in love? Who was Samson's love?*

44. What *dangerous rhyme*, . . . *against the reason of white and red*, does Moth recite?

45. To what ballad does Armado refer?

46. What was this ballad?

47. Who now enter?

48. What is the Duke's pleasure respecting Costard?

49. What is a *day-woman*?

50. What confession of his feelings does Armado make to Jaquenetta?

51. What does Armado say to Costard?

52. To whose keeping does he commit him?

53. After Moth and Costard have made their exit what revelation of himself does Armado in a soliloquy make?

54. What is the function of a soliloquy in a drama?

Ans. Cf. pp. 242-4.

55. What has Shakespeare accomplished in Act I?

Ans. I. He has introduced most of the male characters in the drama; also the Princess of France, by a reference to her, and Jaquenetta, in person. II. He has described, in detail, the agreement subscribed to by the King and his friends, which is the cause of the action of the drama. III. He has touched the emotional chord that vibrates through the play by making one of the conditions of this agreement that the men shall *war against your own affections*; and by portraying Armado and Costard, two of the minor characters, as in love, when they first appear. IV. He has foreshadowed, in the arguments of Biron against the agreement, the action of the play.

ACT II.

56. Who enter at the beginning of this Act?

57. What description of the Princess of France and of the King of Navarre does Boyet give?

58. On what *embassy* had the Princess gone to Navarre?

59. What response does the Princess make to Boyet's description of her beauty?

60. What trait of character does she reveal in that response?

61. What does she say of the *vow* of Navarre?

62. Of what element of dramatic construction is that an example?

Ans. Repetition, Alteration, Alternation. *Vide* "Shakespeare's Plots," Fleming, pp. 65, 97, 98.

63. What message does the Princess send to the King?

64. What question does she ask about the *volaries*, *that are vow-fellows with this virtuous duke*?

65. What is the dramatic purpose of this question?

Ans. To convey to the spectators by means of the answers, information; I. Of Longaville, Dumain, Biron; II. Of the fact that Maria is in love with Longaville, Katherine with Dumain, Rosaline with Biron.

66. What is the description of each of these three men?

67. Is Shakespeare's development of these characters, in the remainder of the play, perfectly consistent with these descriptions?

68. What comment on the descriptions does the Princess make?

69. Who now enters?

70. What message does he bring?

71. What bantering conversations now take place between the King and Princess, between Biron and Rosaline?

72. What similar *war of wits* do they recall?

Ans. That between Benedick and Beatrice.

73. What demands does the father of the Princess make of the King of Navarre?

74. What pretty compliment does the King pay the Princess?

75. What rebuke does she administer to the King?

76. Of what does he profess ignorance?

77. What command does the Princess make to Boyet?

78. What is his reply?

79. What chivalric answer does the King make to the Princess?

80. What welcome does he extend to her?

81. What response does she make?

82. What conversation now takes place between Biron and Rosaline?

83. What questions do Dumain, Longaville, Biron, ask of Boyet?

84. When they have made their exit, what does Maria say of Biron?

85. What response do the Princess and Boyet make?

86. What was the name of the King's father?

87. Who was Katherine?

88. Who was Maria?

89. What inquiry about Rosaline does Biron make?

90. What is the meaning of, *to her will*?

91. What is the dramatic purpose of this question and answer?

Ans. To reveal Biron's interest in Rosaline.

92. What description of Biron does Maria give?

93. What does Boyet unsuccessfully attempt to do?

94. What is the meaning of *common, several*?

95. What opinion as to Navarre's emotional condition is expressed by Boyet?

96. What reasons does he give for his opinion?

97. What is the meaning of *dispos'd*?

98. What do Rosaline and Maria say of Boyet?

99. What dramatic progress has taken place in Act II.?

Ans. I. The action of the drama has commenced by the visit of the Princess and her ladies to the King. II. We are informed of the fact that the lords have fallen in love with the ladies, and that the ladies reciprocate. III. Also, that the King has fallen in love with the Princess.

ACT III.

100. What is the meaning of *concolinel*?

101. What is Moth's description of a *French brawl*?

102. What is the dramatic purpose of the conversation, at the beginning of this Act, between Armado and Moth?

Ans. To portray and travesty still further the affectations and euphuisms of the day.

103. Who now enters?

104. What example of an *epilogue* does Armado give?

105. What *l'envoy* does Moth add thereto?
106. What part does Costard take in this amusing conversation?
107. What does he mean by, *sold him a bargain*?
108. To what game does he refer by, *fast and loose*?
109. What *l'envoy* does he speak?
110. What does Armado promise to do for him?
111. What request of Armado does Costard make?
112. On what mission does Armado send him?
113. What is the meaning of *incony*?
114. What description of Armado does Costard give?
115. What of Moth?
116. What is his understanding of *Remuneration*?
117. Who now enters?
118. On what mission does Biron send Costard?
119. What confession does Biron, in a soliloquy, make?
120. What description of *Dan Cupid* does he give?
121. What is the meaning of *plackets, cod-pieces, paritors*?
122. What is Biron's description of a woman?
123. What does he say about being *perjur'd*?
124. In what terms does he describe Rosaline, his love?
125. What does he say is the cause of his love?

126. With what reflection on the universality of love does he conclude his soliloquy?

ACT IV.

127. Who now enters?

128. What inquiry does the Princess make?

129. What is the dramatic purpose of this?

Ans. To reveal the emotional condition of the Princess: *viz.*, that she is interested in the King.

130. What is the meaning of a *mounting mind*?

131. What announcement does the Princess make?

132. In what sport is the company engaged?

133. What play upon the words, *fair, fairest*, does the Princess make?

134. What reflection on the sport does she utter?

135. What does Boyet say about *curst wives*?

136. Who now enters?

137. What witty responses does the Princess make to Costard's inquiries?

138. What does Costard tell the Princess he brings?

139. What does he really bring?

140. What amusing blunder does he make?

141. What mistakes does Armado make in his letter?

142. What is the meaning of *the catastrophe is a nuptial*?

143. What is the Catastrophe in a drama?

Ans. Vide "Shakespeare's Plots," Fleming, pp. 50-52.

144. What apt description of the writer of the letter does the Princess make?

145. What similar one does Boyet?

146. Who was *Monarcho*?

147. After the Princess and train have made their exit what bantering conversation takes place between Boyet and Rosaline?

148. Who were *King Pepin*, *Queen Guinever*?

149. What terms in archery does Shakespeare mention, and what is the meaning of each?

150. What criticism of Boyet does Costard make?

151. Where does the action take place during Sc. 2?

152. Who enter?

153. What high-flown conversation in reference to the shooting of deer now takes place between Nathaniel, Holofernes, Dull?

154. What is the meaning of the various technical terms used?

155. What description of Dull, as the personification of *Ignorance*, does Nathaniel give?

156. What conundrum does Dull give the *two . . . book-men*?

157. Who was *Dictynna*?

158. What is the meaning of *affect the letter*?

159. What example of alliteration does Shakespeare give?

160. Who was *Mehercle*?

161. Who now enter?

162. Who was the *good old Mantuan*?

163. What stanza does Nathaniel now read?

164. Who was *Ovidius Naso*?

165. Who sent these stanzas?

166. What mistake has Shakespeare made in Jaquenetta's statement of the name of the sender?

167. To whom were the letters delivered?

168. What is the dramatic purpose of this mistake in the delivery of Armado's and Biron's letters?

Ans. To reveal, later, the fact that Biron is in love, and as a result to make him the object of the jibes and taunts of the King, Dumain, and Longaville, whom he had upbraided for being false to their oaths. The ultimate result is to develop the Comic in the play.

169. What is the meaning of *colourable colours*?

170. Whom does Holofernes invite to dinner?

171. What does he promise to *prove* respecting *those verses*?

172. What frank confession does Biron make?

173. What is the meaning of the phrases, *this love is as mad as Ajax, lie in my throat*?

174. What does Biron do?

175. Who enters?

176. What does Biron, in an *Aside*, say?

177. What sonnet does the King read?

178. Who enters?

179. What does the King do?

180. What does Biron say?

181. What confession does Longaville make?

182. What question does he ask?

183. What comments thereon do Biron and the King make?

184. With whom is Longaville in love?

185. What rhymes, addressed to her, does he read?

186. What does Longaville do?

187. What comments does Biron make?

188. Who now enters?

189. With whom is Dumain in love?

190. In what terms does he apostrophize his love?

191. What comments thereon do Biron, the King, and Longaville make?

192. What is *the ode* that Dumain reads?

193. After reading it what wish does he express?

194. In what terms does Longaville taunt Dumain?

195. What the King, both Longaville and Dumain?

196. What question does he ask about Biron?

197. What does Biron *step . . . forth to do*?

198. What reproof, what taunts, does he administer to the three hypocrites?

199. What is the meaning of *caudle*?

200. What does the King say about being *betray'd*?

201. What response does Biron make?

202. What question does the King ask of Biron, intimating doubt as to whether he is *a true man or a thief*?

203. What is the dramatic purpose of this question?

Ans. To prepare for the revelation of Biron's hypocrisy.

204. What does Jaquenetta give to the King?

205. What does the King command Biron to do?

206. From whom did Jaquenetta receive the *paper*?

207. From whom did Costard?

208. What does Biron do?

209. What inquiry does the King make?

210. What answer does Biron make?

211. What comments do Longaville and Dumain make?

212. What does the latter do?

213. What confession does Biron make?

214. In what terms does Costard truthfully characterize the King and Lords?

215. What do he and Jaquenetta do?

216. What does Biron say in justification of himself, and the other lovers who were *forsworn*?

217. In what extravagant terms does Biron apostrophize *the heavenly Rosaline*?

218. What comments thereon, criticisms thereof, do the King, Dumain, and Longaville make?

219. In what words does Biron make evident the foolishness of the vow these men have all taken, *to see no woman*, to devote themselves to *study*?

220. What is his description of the limitations of learning?

221. What of the nature and overmastering power of love?

222. What is his conclusion as to the foolishness *these women to forswear, or keeping what is sworn?*

223. What parts of this apostrophe were in the original version of the play, and by mistake were kept in the revised version?

Ans. Vide pp. 313-4.

224. What is the effect on the King, Dumain, Longaville, of Biron's plea?

225. What practical suggestions as to winning the women they love does Biron make?

226. What is the meaning of *sow'd cockle reap'd no corn?*

227. What has Shakespeare accomplished in Act IV.?

Ans. I. He has burlesqued to the highest degree the affectation for learning prevalent in his day, to portray which is the purpose of the drama. II. He has developed to perfection the humor of the play, by the mistakes in the delivery of the letters, and by the amusing revelation of the loves of the men, who had sworn to *war against their own affections*. III. He has foreshadowed the Catastrophe of the play.

ACT V.

228. What is the meaning of *satis quod sufficit?*

229. What is Nathaniel's description of Holofernes' *reasons at dinner?*

230. Is this equally descriptive of ideal conversation?

231. With whom had Nathaniel recently conversed?

232. What is Holofernes' description of Armado?

233. What is a *table-book*?

234. What valuable information as to the phonology of Elizabethan English does Holofernes give?

235. Who now enter?

236. What comment on the conversation of Armado and Holofernes do Moth and Costard make?

237. What is the longest known word?

238. What is a *horn-book*?

239. What witty conversation now takes place between Holofernes and Moth, in which the latter gets the better of the former?

240. What is Armado's comment thereon?

241. What is the dramatic purpose of this?

Ans. I. To develop the Comic. II. To burlesque still further the current euphuism.

242. What announcement as to the *King's most sweet pleasure and affection* does Armado make?

243. What is the meaning of *remember thy courtesy*?

244. What *show or pageant* does Holofernes suggest to Armado to *present before* the Princess?

245. Of what is this an example?

246. Who were the *Nine Worthies*?

247. What two characters does Shakespeare introduce among them?

248. What details of the *pageant* are now arranged?

249. Who enter at the beginning of Sc. 2?

250. What had the Princess received from the King?

251. What had *Cupid* done to Katherine's sister?

252. What is Katherine's description of Rosaline?

253. In what punning senses does Shakespeare use *light* and *dark*?

254. What is the meaning of *taking it in snuff*?

255. What did Rosaline receive from Biron, and what comment thereon does she make?

256. Ditto, Katherine from Dumain?

257. Ditto, Maria from Longaville?

258. What does Rosaline say she would do to Biron if *he were but in by the week*?

259. What is the meaning of that phrase?

260. What comments do the Princess, Rosaline, Maria, make on their lovers?

261. Who now enters?

262. What announcement does he make?

263. What device does the Princess suggest whereby *the gallants shall be task'd*?

264. What was her *intent*?

265. What is the Princess' conception of real *sport*?

266. Who now enter?

267. In what dress are they?

268. What are *Blackamoors*?

269. What address does Moth make to the ladies?

270. What comments thereon does Boyet make?

271. What errors, which Biron corrects, does Moth make?

272. What command does Rosaline give to Boyet?

273. What inquiry does he make of the men?

274. What replies does the King make?

275. What couples now *converse apart*, and what do they say?

276. Has the Princess' device to fool the lovers by the disguises of the ladies been successful?

277. After the King and Lords have retired, what account of their experiences with the wooers do the ladies give?

278. What announcement does Boyet make?

279. What is the dramatic purpose of this?

Ans. To foreshadow the return of the King and Lords.

280. Who now make their exit?

281. Who reënter?

282. In what dress are they?

283. What request does the King send to the Princess?

284. What description of Boyet does Biron give?

285. What does the King say he did to *Armado's page*?

286. Who now reënter?

287. What amusing conversation now takes place between the King and Biron on the one hand, and the Princess and Rosaline on the other?

288. What do the King and Dumain say to each other in *Asides*?

289. What frank confession does Biron make to Rosaline?

290. Ditto, the King to the Princess?

291. What responses do they make?

292. Whom does Biron accuse of having dash'd their trick like a Christmas comedy?

293. Which one of Shakespeare's plays is preëminently a Christmas comedy?

Ans. Twelfth Night. Vide Vol. I., p. 54.

294. Who enters, and what inquiry does he make?

295. Whom does Costard represent in the pageant?

296. What reply does Biron make to the King's objection to the entrance of the *Worthies*?

297. What *sport*, in the opinion of the Princess, best pleases?

298. Who enters?

299. What accurate description of Armado does the Princess make?

300. What statement of the characters in the *Worthies*, and of those who portray them, does the King make?

301. What does Biron?

302. What is the meaning of *abate throw at novum*?

303. What characters appear in the *pageant*, who portray them, what do they say, what comments are made thereon?

304. Who now, for the first time, makes his appearance in the drama?

305. Should new Characters be introduced toward the close of a drama?

Ans. No. *Vide* "Shakespeare's Plots," Fleming, p. 51.

306. What message does Mercade bring?

307. Is this the only tragic event in the play?

Ans. Yes. On the blending of Comic and Tragic in Shakespeare's plays, *vide* Vol. I., p. 365.

308. What is the dramatic function of Mercade?

Ans. He is a Link-Person.

309. What is the nature and function of a Link-Person in a drama?

Ans. *Vide* "Shakespeare's Plots," Fleming, pp. 177, 181, 323, seq.

310. After the *Worthies* make their exit what announcement does the Princess make?

311. What frank avowal of their love do the King and Lords now make?

312. What are the responses thereto of the Princess and the Ladies?

313. What contrast between the *end of an old play* and *our wooing* does Biron make?

314. Who now enters?

315. What is the outcome of the wooing of Jaquenetta by Armado?

316. Who now enter?

317. What fine example of Grouping does Shakespeare give at the conclusion of the play?

318. With what song does the play end?

319. Who *maintain* the two parts, and what do they represent?

320. Who were Mercury and Apollo?

321. What does Armado mean by his reference to them?

* * * * *

322. What is the proportion of Rhyming Lines to Blank Verses in this play?

Ans. Rhyming Lines, 1,028, Blank Verses, 579.

How does this compare with Shakespeare's work in two of his latest plays?

Ans. In the *Tempest*, there are 2 Rhyming Lines, 1,458 Blank Verses; in *Winter's Tale*, no Rhyming Lines, 1,825 Blank Verses.

323. What is a fair inference from these facts?

Ans. That *Love's Labour's Lost* is one, if not the earliest, of Shakespeare's plays, and was written while he was a tyro in the dramatic art.

324. Did the Greek dramatists use Rhyme?

Ans. No. Their plays, like those of Shakespeare, were written in the iambic pentameter metre, but the verses do not rhyme.

325. Does the use of Rhyme indicate immaturity in a poet?

Ans. Yes. The most difficult form of poetic composition is Blank Verse. As the poetic art develops, either in an individual or a nation, the tendency is to reduce Rhyme to a minimum. One sure test of Shakespeare's growth toward perfection in the dramatic art is his substitution of Blank Verse for Rhyme. *Vide* Vol. I., p. 300, question 240.

326. What other characteristics of this play indicate immaturity?

Ans. An absence of a well-defined plot, lack

of dramatic development, faint characterization, excessive word-play. The drama is one of conversation and situation. In it the characters are not serious, they are simply playing at love. A comparison of it with *As You Like It* and *Much Ado About Nothing*, of which it is, in many respects, a prototype, reveals these attributes. *Vide* Vol. II., p. 327, question 440.

327. Upon what does the plot of this play, like some others of Shakespeare, hinge?

Ans. Upon Confusion of Identity. *Vide* Vol. I., p. 95; Vol. II., p. 113; "Shakespeare's Plots," Fleming, p. 327, seq.

328. In what other plays has Shakespeare introduced a Masque?

Ans. *Vide* Vol. I., p. 298.

329. What examples are there in this play of Complement and Balance?

Ans. Amongst others, the King and his three Lords *vs.* the Queen and her three Ladies; Armado *vs.* Moth; the delivery to Rosaline of Armado's letter to Jaquenetta *vs.* the delivery to Jaquenetta of Biron's letter to Rosaline.

330. Who in this play is the Type of the Normal?

Ans. Biron. *Vide* Vol. II., p. 329; "Shakespeare's Plots," Fleming, pp. 324-5.

331. The play ends, the action does not conclude for a *twelve-month and a day*. Of what is that an example?

Ans. The incompleteness of a work of art. *Vide* Vol. I., p. 200, question 301; "Shakespeare's Plots," Fleming, p. 229, seq.

"It is a principle of Art, founded in the nature of the feelings, to leave something to Desire.

"To leave something to the Imagination is better than to express the whole. What is merely suggested is conceived in an ideal form and colouring. Thus, in a landscape, a winding river disappears from the sight; the distant hazy mountains are realms for the fancy to play in. Breaks are left in a story, such as the reader may fill up, seq."*

V. Collateral Reading.

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New Illustrations of Shakespeare, Hunter, Vol. I., p. 256.

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* Bain, *Mental and Moral Culture*, Book III., Chapter XIII.

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VI. Pronunciation of Names.*

Ferdinand, fēr'dī-nand".

Biron,† } bī"rēn'.
Berowne, }

Longaville,‡ lōn'gā-vil".

Dumain, dru-mēn'.

Boyet, § bōi-et'.

Mercade, mēr-kēd'.

Don Adriano de Armado, dōn ā-drē-ā-nō' dē
ār-mā'dō".

Sir Nathaniel, na-than'yel.

Holofernes, hēl"o-fēr'nīz.

Dull, dul.

Costard, cēs'tard.

Moth, mēth.

Rosaline,** rez'a-lin.

Maria, ma-rai'ā.

Katherine, cath'ēr-in.

Jaquenetta, jak"u-net'ta.

* For Key to Pronunciation *vide* pp. ix. and x.

† In the First Folio *Biron* is spelt *Berowne*.
In IV. 3. 230, 232, *Biron* rhymes with *moon*.

‡ In IV. 3. 123, 124, *Longaville* rhymes with *ill*. In V. 2
53, 54, it rhymes with *mile*.

§ In V. 2. 333, 334, *Boyet* rhymes with *debt*.

** In IV. 3. 220, 221, *Rosaline* rhymes with *thine*.

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WISCONSIN JOURNAL OF EDUCATION

June, 1898

"It illustrates the method by means of eight plays, Othello, Twelfth Night, Julius Cæsar, Merchant of Venice, Macbeth, Midsummer Night's Dream, King Richard the Third and The Tempest. The plays are not printed in this book, which may be used with any edition of them. The method begins with a study of the sources of the plot, that the genius of the dramatist may be apparent from a comparison of his work with the crude material which he used. The second part of the method consists of explanatory notes to facilitate the interpretation of the text. The third presents a table of acts and scenes in which each character appears for character studies and groupings of minor characters, so that in clubs a single reader may carry two or three. The fourth part consists of questions so arranged as to direct attention to all the important topics suggested by the play, and especially to emphasize the dramatic construction. This work is very well done and will be appreciated by students and readers, who often miss what is most essential. One studying with such help will soon learn how to attack a new drama, and will find that his appreciation for the art of Shakespeare grows rapidly. The concluding section gives a list of books which will be helpful in the studies. Among the multitude of works on Shakespeare we know of none which undertakes the kind of service here rendered, and most heartily commend the volume to the favor of our readers."

REVIEW OF REVIEWS

July, 1898, p. 115

"This book should prove especially helpful to Shakespeare clubs. It forms an excellent guide to the study of eight of the principal plays. In the case of each play the source of the plot is first considered; then follow explanatory notes on the text, a table of acts and scenes in which each character appears (useful in assigning readings to members of clubs), a series of questions on subjects suggested by the play, and finally a list of books for collateral reading."

THE CHAUTAUQUAN

October, 1898

"'How to Study Shakespeare' is the title of a very valuable guide intended for the Shakespearian student. Eight plays are studied, and each study is divided into four parts. First, there is an explanation, simple and lucid, of the source of the plot. This is followed by notes, which are explanatory and critical in character. The third division is a table of the characters, which shows in what acts and scenes each character appears, how many lines each speaks, and what minor characters can be represented by one person in a club or reading circle. In the fourth division are search questions on each act of the drama and on the drama as a whole, some of which are answered. Dr. W. J. Rolfe, the Shakespearian critic, is the author of the introduction. This volume should be in the hands of every student of these dramas."

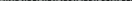
THE CRITIC, NEW YORK

"In 'How to Study Shakespeare' Mr. W. H. Fleming has had especially in mind the wants of Shakespeare clubs. The book contains historical introductions, explanatory notes, and questions for study, review and discussion, on eight of the plays, Othello, Twelfth Night, Julius Caesar, The Merchant of Venice, Macbeth, A Midsummer Night's Dream, Richard the Third and The Tempest. The annotations are not intended to supersede those in critical editions that also include the text of the plays, but they will be helpful to members of clubs who may not be able to consult such editions. With each play there is also a table of acts and scenes in which each character appears, and the number of lines spoken by each; also, groupings of minor characters, to be read in a club by one person. This matter will be useful in 'casting' the plays for reading. Books for collateral reading are also suggested. Dr. Rolfe contributes an introduction mainly devoted to the organization and management of reading clubs. Mr. Fleming is already known as the author of a 'Bibliography of the First Folios' and the editor of three plays in the 'Bankside' edition of the dramatist."

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